THE UNIVERSITY OF ALBERTA

A NEW EDITION OF

"THE LAY OF SORROW" AND "THE LUFARIS COMPLAYNT"

BY

© ELIZABETH M. MC CRUM

A THESIS

SUBMITTED TO THE FACULTY OF GRADUATE STUDIES

IN PARTIAL FULFILMENT OF THE REQUIREMENTS FOR THE

DEGREE OF MASTER OF ARTS

DEPARTMENT OF ENGLISH

EDMONTON, ALBERTA

FALL, 1969

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The undersigned certify that they have read, and recommend to
the Faculty of Graduate Studies for acceptance a thesis entitled <u>A New</u>
<u>Edition of "The Lay of Sorrow" and "The Lufaris Complaynt"</u> submitted by
Elizabeth M. McCrum in partial fulfilment of the requirements for the
degree of Master of Arts.

ABSTRACT

This new edition of two anonymous love complaints from <u>The</u> <u>Kingis Quair</u> MS. was undertaken in an attempt to produce transcriptions that were as close as possible to the original texts, to expand existing explanatory and textual notes, and to provide a separate glossary. As the work progressed it became evident that "The Lay of Sorrow" and "The Lufaris Complaynt" were more closely related than had been formerly assumed. This association is discussed in the Introduction and supported by information contained in the notes. The suggestion of a possible connection between the complaints and the original owner of the manuscript is speculative, but it is hoped that future studies will throw more light on this matter, and at the same time discover whether or not any evidence exists that might link the complaints with the other anonymous poems in the manuscript.

This work was commenced at the suggestion of Dr. Frank Bessai, and it was his continued interest and sound advice where difficulties arose that facilitated its completion. I am grateful also to Dr. Joan Crowther whose assistance in the final stages of the edition was valuable and encouraging.

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INTRODUCTION

"The Lay of Sorrow" and "The Lufaris Complaynt" are two love complaints found in the Bodleian MS., Arch. Selden B. 24,[1] more commonly known as the Kingis Quair MS. Extending from the middle of folio 217 to the top of 221 verso, the poems follow Hoccleve's Letter of Cupid and precede The Quare of Jelusy; being separated from one another by the explicit of the first poem. A colophon marks the end of the second poem, and it was this and the opening line of "The Lay of Sorrow" that provided K.G. Wilson[2] with the titles he used in his edition, and which have been retained in this one. The MS. itself is considered by experts to belong to the latter half of the fifteenth century, but the actual date of composition of the poems and the identity of their authors remain unknown.

The Manuscript

Among the contents of the manuscript, the most important is, of course, the unique text of The Kingis Quair whose authorship has been the subject of dispute among scholars. The Quare of Jelusy is also unique as are the texts of the two poems under discussion, but the greater part of the manuscript is made up of poems that are commonly found in similar private collections. More than half the space is given to Chaucer's works: Troilus and Criseyde, Truth, The Complaint of Mars, The Complaint of Venus, The Legend of Good Women and a corrupt text of The Parliament of Fowls in which eleven spurious verses have been substituted for the final ninety-eight lines that Chaucer wrote. Lydgate's A Complaynt of a Loveres Lyfe, that later came to be known as The Complaint of the Black

1

Knight appears without title, and is erroneously ascribed to Chaucer.
The Cuckoo and the Nightingale, one stanza of Walton's translation of
Boethius, as well as a number of anonymous shorter poems, comprise the
remainder of the manuscript.

It is generally accepted that it was originally the property of
Lord Henry Sinclair of Scotland, and it is obvious from the list of con-
tents that he strongly favored the secular courtly verse that was so
popular in the fifteenth century. Whether the manuscript was compiled
by two or three scribes is a matter of opinion[3], but whatever the number,
they were Scottish, as is evidenced by the occurrence, even in the works
of Chaucer, of Scottish orthography. The forms "quh" for "wh", "ei" for
"e", "sch" for "sh", "ai" for "o" or "a" for "o" appear throughout. The
writing up to the middle of folio 209 verso is believed to be that of
John Gray, a member of the Sinclair household, but the name of the scribe
who was responsible for continuing the work and copying the two poems
that concern us is not known. Although in general appearance it is neat
and uniform, the writing is often small and cramped, with flourishes
that add to the difficulties normally encountered in manuscripts of this
period. The contractions are those usually employed by scribes in the
fifteenth century.[4] The scribe shows signs of carelessness, particularly
when writing "f" and long "s", "c" and "t" and "o" and "e" thus creating
further problems for the reader.

Language and Versification

While the vocabulary of the poems is essentially Southern, there
are certain words -- apart from those that may have been altered by the
scribe -- that had become characteristic of Middle Scots and Northern

dialects by the end of the fifteenth century.[5] In "The Lay of Sorrow",

the words "sprent, stek, fremyt, for toltre", and the phrase "will is of

hir wone" point to such an origin, although only two of them (sprent,

wone) are used for rhyme. The southern termination "-ith" in the third

person singular indicative is used on seven occasions, the usual Scottish

ending "-is" being employed in all other cases.

A study of "The Lufaris Complaynt" reveals that there is only one

"-ith" verb ending in the entire poem, and that the number of words con-

sidered to be Middle Scottish is greater. As far as pronouns are concern-

ed, "scho" replaces "she" on the two occasions where the third person

singular is employed; while the third person plural is spelled "thai" and

the possessive "thair". Used in various parts of speech, "socht = attack-

ed, suppose = although, sic, fremmyt, into, of þe awin" are by form or

meaning, associated with Middle Scots. The spelling and pronunciation of

"resing" and "regne" in stanza 19 of "The Lufaris Complaynt" indicate

their Scottish affiliation, although "rayne" is earlier used in the same

poem, also as a rhyme word (13), where both spelling and pronunciation

are Southern. The remaining words, "fawe, fayntee, mare, sare, stane,

glore, memore", may have been given their Scottish form in order to fa-

cilitate the poet since all are rhyme words, and the form "more" does

appear in a non-rhyming position along with "mare" in stanza 13.

What we have here then, is a mere handful of words and phrases

of the Middle Scottish dialect scattered through two poems that are other-

wise thoroughly Southern: a far cry from the distinctly Scottish works

of Henryson and Dunbar. But meagre though the evidence is, the fact that

the words, and especially the idioms, are present at all indicates Scot-

tish authorship, since it is most unlikely that any Southern writer would

replace well-established Southern words and phrases with those peculiar

to the Scottish dialect. In employing the Middle Scottish literary dialect which combines the style and diction of "Chaucerian" English with words and expressions of their own tongue, the poets were able to make use of the languages of two cultures. In the case of the writer of "The Lufaris Complaynt": it is not that he is necessarily "more Scottish" than the poet of "The Lay of Sorrow" because he employs a greater number of words familiar to the north country, but rather that he is a less proficient craftsman, and has to depend on the Scottish forms to compensate for his deficiency in rhyming.[6]

It is by the structural form of their poems that the two writers first declare their Chaucerian discipleship, for both have attempted to use the complicated metre and stanza pattern employed by Chaucer in "The Compleynt of Anelida", contained in his early and unfinished poem, Anelida and Arcite. That this work impressed others is shown by references to Anelida's plight in Lydgate's Complaint of the Black Knight, The Assembly of Ladies and The Court of Love, but apparently the requirements of versification were either too demanding or too restrictive for most courtly poets, because it is imitated only occasionally. The poet's defence of faithful women in The Quare of Jelusy is composed in the nine-line stanza, but there is no employment of a sixteen-line stanza. Robert Henryson in "The Complaint of Cresseid", Dunbar in The Golden Targe and Gavin Douglas in his Prologues to the first two books of The Palice of Honor and Eneados III, all make use of the nine-line stanza and the particular rhyme scheme without involving themselves in the other structural intricacies that were found in Chaucer's poem, and to some degree in "The Lay of Sorrow" and "The Lufaris Complaynt".

Chaucer uses rhyme royal for the invocation and story of Anelida

and her lover, then changes to an involved and elaborate metrical and stanzaic pattern for the "Compleynt" itself. It opens with a Proem in a decasyllabic, nine-line stanza, rhyming a a b a a b b a b, and the four stanzas which follow repeat the same pattern. The sixth one is composed of sixteen lines rhyming a a a b a a a b b b b a b b b a, with the fourth, eighth, twelfth and sixteenth lines having five stresses, while the others contain only four. The seventh stanza reverts to the original scheme as far as end rhymes are concerned, but internal rhyme, falling on the fourth and eighth syllables has been added. The entire arrangement of metre and stanza is then repeated in an antistrophe, except that the third stanza of this section is based on a single end rhyme. The "Compleynt" proper ends with the last line of the Conclusion echoing the words that began the first line of the Proem.

Only a skilful and proficient artist like Chaucer could fulfil the technical requirements of this particular verse form and, at the same time, infuse the normally lifeless complaint with an element of genuine feeling. That the writers of "The Lay of Sorrow" and "The Lufaris Complaynt" should have succeeded as well as they have in their imitation of the intricate metrical and stanzaic pattern places them above the rank of the average poet, and marks them as having some knowledge of the techniques of versification. An examination of the poems, however, reveals that they are still not thoroughly competent craftsmen in full control of the metrical requirements.

The poet of "The Lay of Sorrow" employs the nine-line stanza and two sixteen-line stanzas; the first one, stanza 8, having the necessary five stresses in every fourth line. The only serious flaw -- and it may well be scribal in origin -- occurs in an octasyllabic line (77) where

one syllable is lacking. Stanza 18, of similar length, has an excess of syllables in line 164, and a deficiency of one in line 168. Internal rhyme is employed in stanza 7, where after a shaky beginning (line 55), the poet manages to establish and maintain the rhyme on the fourth and eighth syllables. Whether it was the scribe or the poet who omitted a line in stanza 13, it is impossible to say, but the basic rhyme scheme is here interrupted for the first and only time in the entire poem. The complaint ends on line 175 with a repetition of the thought expressed at the beginning of the poem and is followed by a concluding stanza that contains a dedication, the poet's declaration of modesty, and praise of a master poet.

In some respects, the writer of "The Lufaris Complaint" is a more ambitious poet. A Prologue of nine stanzas, composed in rhyme royal comes before the actual complaint in the same manner, but not with the same artistry, that Chaucer's Invocation and story precede Anelida's "Compleynt". The decasyllabic, nine-line stanza and correct rhyme scheme are used throughout the poem except on two occasions. The opening stanza of the actual complaint (stanza 10) has only eight lines thus giving it a rhyming pattern a a b a b b a b, that is the same as stanza 13 in "The Lay of Sorrow". In stanza 15, which is sixteen lines long, the poet has abandoned the elaborate metrical system demonstrated in stanzas of similar length in Anelida's "Compleynt" and "The Lay of Sorrow", and has chosen to employ an octasyllabic metre throughout. Even then, there is one syllable lacking in line 116. He is apparently more at ease with internal rhyme, for he has included two stanzas (16 and 18) where the rhyme words, except in line 146, occur on the correct stresses. In line with Antistrophe 3 of Anelida's "Compleynt", stanza 19 of this poem

employs a single end-rhyme in all nine lines of the stanza. The author
of "The Lufaris Complaynt" has experimented with a greater number of
metres and stanza forms and although he has failed only once to comply
with the set pattern of rhyme, his versatility does not conceal either
his poor sense of rhythm or his insensitivity as to what constitutes
pleasing and smooth-flowing verse. To be sure, "The Lay of Sorrow" is
not without fault in this respect as well, but its shortcomings are not
so obvious nor so numerous.

The Love Complaint as a Genre

The distinguishing characteristics of the love complaint are its
general tone of sorrow and an extreme subjectivity with emphasis on
physical pain and mental distress. There is always a forlorn lover, and
in most cases, a beloved who does not listen. As in all other courtly
poetry, there is the usual tendency to generalize character and represent
abstract sentiment. Even a casual study of fourteenth-century medieval
lyrics reveals that the love complaint was as important a component of
courtly verse as the allegory and the dream-vision, and that by the
fifteenth century it was one of the most popular of courtly lyrics. It
became the favorite of the sophisticated poets, no doubt because its
composition was relatively simple in comparison with the other longer and
more involved forms, and it found a large and enthusiastic audience because
of the universality of its theme.

In the world of make-believe that both poet and audience had
created for themselves, where genuine feelings and serious problems did
not exist, and stereotyped response and abstract formula replaced natural
action and expression, all the world loved a lover, particularly the

rejected, dejected one whose mental and physical agonies they could share.

The plaintive outcry of an unhappy lover or the song of joy of the success-

ful one is normal and instinctive, and can arouse the feelings when real

emotion is involved. Once, however, that either becomes just another con-

ventional contribution to the game of love it loses not only its individual

character but also much of its significance and vitality. Such has been

the fate of the majority of love complaints of the fifteenth century that

seem to have been written for no other purpose than to comply with the god

of Love's command:

> Among eke, for thy lady sake,
> Songes and complayntes that thou make
> For that wole meven in hir herte,
> Whanne they reden of thy smerte.
> (RR, 2325-2328)

The lover's complaint is the English version of the complainte

d'amour of French courtly verse, and for the most part, possesses the same

standardized attitudes, imagery and language. Although the literary culture

of France contributed the formal conventions and various elaborate metrical

forms from time to time, it cannot be considered the actual source of the

love complaint in English literature. Just what its origin was is a

matter of speculation, and many scholars and students have offered theories

that might explain its beginning.

Peter Dronke, discussing the alba in The Medieval Lyric suggests,

"In Provence the alba was turned into the complaint (planh) of a lover

sleepless with longing, who lies waiting for dawn to come . . ." (181).

Admittedly the two forms do share common features but the explanation of

the complaint as a direct derivative of the alba would be more satisfac-

tory if the lover who has experienced satisfaction of his desires and the

one who is still yearning for that blissful state were not quite different individuals, possessing completely different attitudes towards their ladies, and love and life in general. The first is reluctant to part from his beloved, but he knows that it is only a matter of time until he again will be allowed the same privileges. His outburst is directed at the dawn whose arrival makes the temporary parting necessary. The second is desolate in his present state, and afraid that it will be a permanent one. While he may rail against fortune or jealous tongues, his cry is uttered, ostensibly, in an attempt to make his lady look on him with some favor. When view-point, mood and situation in two poems vary to such an extent, it is evident that we are speaking of two distinct kinds of lyric poetry.

In the opinion of Charles Muscatine, the medieval love complaint as an independent genre had its origin in the complaint monologue found at its earliest in the literature of the Old Testament, then in the planctus of Latin, and later in the Anglo-Saxon lament and the chansons de geste.[7] He has neglected, however, to take into consideration an important fact. Romantic love does not enter into the first three, and is of minor interest in the romances, so that to try to prove a relationship with works such as these is to provide the love complaint with an ancestry it does not deserve nor cannot rightfully claim. Interestingly enough, John Peter specifically lists the Book of Isaiah, the Latin planctus and Anglo-Saxon works like The Wanderer, as prototypes of those medieval poems of lament whose themes were the ethical and moral problems of man and his society. The complaint that concerns itself "with Man and his perennial frailties"[8] or with social injustices and ecclesiastical abuses is as far removed from the love complaint as is the complaint of the goddess Natura. If the personal lament of the forlorn lover is neither an outgrowth of

another form such as the _alba_, nor the off-shoot of the general complaint

of serious intent, then we must seek another explanation.

It would appear that scholars like Dronke and Muscatine and others,

in their desire to provide a precise source for the lover's complaint, have

overlooked the simplest of all beginnings. The basic constituent of the

love complaint is the lover who is separated from his beloved by her cold-

ness or fickleness, by circumstance, actual physical distance or even

death. Situations like this have always been present to some degree in

any literature involving love between man and woman; in an embryonic state

in some of the romances and English lays, and in a less rudimentary stage

in many songs and other popular verse. With the proper set of circum-

stances and a poet sensitive enough to recognize their dramatic possibili-

ties, it was perfectly natural that these elements should gain prominence

in the poems, and in a matter of time become a completely independent

literary identity. This development does not rule out influences from

other kinds of poetry and other literary cultures that might alter its

mode of expression, add new materials to its relatively limited subject

matter or provide novel patterns of metre and stanza. The courtly poets,

after all, decorated it with new language and imagery, and wrapped it in

a rigid set of conventions but the essential characteristics of the com-

plaint remained the same.

The love complaint before Chaucer's time was an accumulation of

set ideas and vague feelings -- a lifeless form that was incapable of

arousing the modern reader's emotional or literary interest. Discussing

the infuences that contributed to its condition, Nancy Dean precisely

pin-points its failings; she speaks of "the placeless, timeless, nameless

and sometimes eventless misery of the 'complaints' of the fourteenth

century."[9] In order to appreciate more fully "The Lay of Sorrow" and "The Lufaris Complaynt" in relation to similar laments of their period, it is important to know something of the history of the love complaint before the fifteenth century. A study of what it was and what it became necessarily involves a careful consideration of Chaucer's complaints, since his efforts indicate a development that is significant as far as fifteenth-century amorous complaints are concerned.

In the hands of Chaucer the complaint assumed many shapes and was used in a number of different ways. He employed a variety of metres in their composition, including the simple couplet in The Book of the Duchess and The Legend of Good Women and the more flexible rhyme royal in the complaints To his Purse, Pity D'Amours and A Balade of Complaint.[10] Anelida's complaint in Anelida and Arcite is written in an elaborate metrical and stanzaic pattern, previously discussed, and a variation of this nine-line stanza occurs in The Complaint of Mars. In The Complaint of Venus Chaucer employs the eight-line ballade style, while The Complaint to his Lady offers rhyme royal, terza rima and a ten-line stanza all in the space of 127 lines. These variations indicate Chaucer's interest in other available metrical forms, but it is also possible that he was attracted to them because they provided a refreshing rhythmic change in poems where content and language were fixed.

More interesting than his experiments with new metres, is Chaucer's use of the complaint. Four of them, A Complaint to his Lady, Complaint of Venus, the Complaint D'Amours, A Balade of Complaint are typical emotional outbursts of rejected lovers. They exhibit most of the conventions of diction and imagery, offer no new ideas, and their general tone of artificiality is scarcely ever broken by a natural note. When we turn to the complaint of the man in black in The Book of the Duchess we discover

that Chaucer has placed two complaints of different kinds in the dream-vision framework, so that, in effect, they become a part of the elegy to the Duchess of Lancaster. The first one (475-486) is a short complaint directed at death, but the second one (563-709) is a lover's complaint extended to an unusual length by the complaint against Fortune, the description of the chess game with the goddess, and brief portions of dialogue. These last two features raise the lament above the ordinary and help to compensate for the stereotyped language and ideas.

The unfinished <u>Anelida and Arcite</u> provides what is probably Chaucer's first attempt to set a lover's complaint in a strictly narrative background. The story which precedes the complaint has no great merit on its own, but it serves to furnish sufficient particulars of character and details of the relationship between Anelida and Arcite that the heroine's lament, when it appears, seems less contrived and meaningless. The narrative in turn also benefits because in Anelida's recounting of almost the same story, both she and the false Arcite become somewhat more credible. Notwithstanding the use of rhetorical devices, the frequent occurrence of commonplaces and the usual formulae, this complaint does arouse the reader's sympathy for the forsaken lady because Chaucer has managed to make Anelida's cry of sorrow convincing. The flow of thought comes in questions that are not always answered, and answers that are not always valid, and there is an acceptable intermingling of introspective analysis with just criticism of her lover's actions. Furthermore, the mode of expression is refreshed with images like the dying swan, the April rain, the rotten mast and the tame beast (Antistrophe 4) that are natural and appropriate.

In another early poem, <u>The Complaint Unto Pity</u>, Chaucer again utilizes an introduction, personal in nature, but containing sufficient

details to justify the presentation of the complaint. The death of pity in a lady's heart is a commonplace in love laments, but to use a prologue to describe Pity's death, burial and attendant mourners concerned only with their loss and turned against the lover, is definitely a unique treatment of an overworked convention.

The Complaint of Mars, a later work, is arranged in the same manner as Anelida, with the complaint proper occurring after a narrative introduction. The circumstances of the unfortunate affair are given in the story, thus providing Mars with ample cause for issuing his lament. The tone is serious and the passages on the brooch of Thebes and the baited "angle-hok" contribute to the solemnity. But because it is also possible to interpret the union and separation of Venus and Mars astronomically as well as literally, a touch of unexpected, untraditional humor hovers about the complaint. The mixture of the serious and comic, the conventional and original, indicates Chaucer's mastery of the complaint form to the extent that he was able to use it in whatever fashion he fancied.

These examples make it apparent that Chaucer could breathe life into an otherwise torpid form where he was able to incorporate the complaint into some kind of narrative setting rather than have it stand alone. It might have been his dissatisfaction with the love complaint per se, as with other techniques of courtly poetry, that made him attempt to create in it a semblance of genuine sentiment; but it is also likely that he recognized the advantages to be gained for both complaint and narrative when they were combined. Whether this move towards greater dramatic effectiveness came to him instinctively, or whether it was suggested to him through his reading, it is impossible to say with certainty.

If however, he did require an authoritative model for guidance, the works of Ovid, particularly the Heroides, could certainly have supplied the samples.

It was the "Epistle of Ovyde" (HF, 379) that provided him with some of the material for the story of Dido and Aeneas in The House of Fame and for six of the ten portraits of "good women" in the Legend. After all, the assembly of heroines in the Heroides, alternately scolding and pleading, writing of their faint hopes and dismal sorrows to lovers who would never acknowledge their existence, were all rejected lovers, and their letters were basically another form of complaint. While reading them, Chaucer could not have failed to recognize also that much of their dramatic value and authenticity lay in knowing the events that had occurred before the letters were written. In all his works, however, we find him striving to replace lifeless shapes and artificial feelings with convincing characters and credible emotions, so that we must be cautious in case too much is made of this association with Ovid. To suggest that Chaucer required a literary nudge from the Heroides to set him in the right direction is to imply that the artistic and dramatic sensitivity inherent in Ovid, was lacking, or at least dormant, in Chaucer. Such a conclusion is completely without justification. It is safe to assume, however, that at the same time that Chaucer was gathering ideas for his stories from the Heroides, he was also absorbing certain details of dramatic presentation and points of technique used by Ovid.

As the quality of many of the individual tales in The Legend of Good Women is not remarkable, and the complaints contained in them, with one exception, also prove disappointing, we have to conclude that whatever Chaucer learned did not immediately affect his work. Lucretia, Hypermnestra

and Philomela have not been betrayed by unfaithful lovers; therefore
there is no cause for a love lament. The complaint of Hypsipyle[11] is
merely summarized by Chaucer, while Thisbe's[12] very short utterance is
actually a death complaint. Those of Cleopatra, Dido, Medea and Ariadne[13]
are short, and for the most part, thoroughly conventional, although
occasionally an image or natural turn of phrase relieves the monotony.
Strangely enough, it is in the story of Phyllis[14], where Chaucer speaks
of being "agroted" and emphasizes his impatience with his task that
"were to me a charge," that we find the best complaint in the legends.
It is divided into two sections and both parts are indebted to Heroides II
for their facts and themes. The biographical material in the first pas-
sage establishes Phyllis' identity and makes known Demophon's deceit, thus
allowing the second part to become the actual complaint. The natural
conversational tone, the inclusion of personal details and especially the
scorn for her lover and his father, Theseus, put the complaint well above
the others in the series. The general flatness of the stories and the
emergence of only one love complaint of any worth where ten might be ex-
pected, mark them as very early works. They point to the immaturity and
inexperience of the poet rather than to his inability to make full use of
a valuable source of ideas and sentiment. There are other examples of
Chaucer's early use of love complaints in The Knight's Tale and The
Squire's Tale, but except for the novelty of having a deserted falcon
issue the lament in the latter poem, they are not particularly remarkable.

The love complaints in Troilus and Criseyde are examples of the
genre at its peak. By this time, Chaucer was a mature poet, deeply in-
terested in the story he had chosen to relate, possessing a wide back-
ground in reading and considerable writing experience to support and

guide him. He had also, not merely a short introduction in which to fit the biographical details, but instead, five books of a well-executed narrative that allowed him to develop plot and define character more completely than he had ever done before. It is only natural, then, that the complaints interspersed throughout the tragedy should benefit from their setting as well as from the poet's greater artistic competency. Chaucer is in full control of form and content and treats both with such professional ease that the conspicuous conventions, like stereotyped reaction and abstract sentiment, are pushed into the background.

On the whole, the mode of expression in the complaints is natural and simple, allowing thought to move freely and smoothly; and in certain instances, when the speaker interrupts his own speech with questions or exclamations, it assumes a conversational tone. When the style is rhetorical it is because Chaucer deliberately makes it so in keeping with the circumstances or the speaker's personality. The quality of the complaints is enhanced with the appearance of fresh images and the mixture of colloquialisms, proverbs, formal speech and classical allusion. They possess a vitality that was not always apparent in his previous efforts, and are entirely appropriate not only in the general setting, but also in their relationship to the individual characters. So adept has Chaucer become at handling the form that even with interruptions of a personal or topical nature the lyrical passages still remain complaints.

Because of the length of <u>Troilus and Criseyde</u>, Chaucer was able to vary the type of love complaint in keeping with the changing events and moods of each book. Those of the first Book are, of course, the sorrowful expressions of a lover who has not been recognized or accepted by his lady. In the longer one (507-539), the note of humility and

sincerity is evident; while the shorter ones (458-62 and 603-616), that might more properly be called complaint-fragments, appear with the spontaneity and earnestness of a personal prayer. When we pass to the next book we find only one complaint, and that a fraudulent one, that Pandarus fabricates on the spur of the moment in order to impress Criseyde (II, 523-539). This is a typical, run-of-the-mill complaint with its sonorous address to the god of Love followed by a passage remarkable only for the number of commonplaces that are expressed in it. Such an utterance is completely foreign to Troilus, but suitable to the pretentious Pandarus. There are no love complaints because this is the time when Troilus' hopes are high and recognition by his lady is almost a certainty.

In Book III, the lovers have been united, and Troilus, having no need to mourn, expresses his feelings in the form of aubes rather than complaints. Criseyde, on the other hand, believing that her faithfulness is questioned, makes transitory joy and jealous tongues the burden of her lament (III, 813-840). It is definitely not a love complaint, nor is it particularly appropriate. When however, she is able to talk to Troilus, her declaration of love and her censure of jealousy are expressed in a moving and convincing love complaint (III, 988-1050). The sombre mood of Book IV affects both the tone and type of complaint, as the lovers face the impending separation that they are powerless to prevent. Here we are in the unique position, as far as the complaint is concerned, of listening to the cry of sorrow of two lovers who are in the very process of being parted; their griefs and fears make themselves felt in every line.

Troilus sees himself as the hapless victim of Fortune, and in his complaint (IV, 260-336), he attacks the goddess and appeals for support

to the god of Love. The complaint possesses dignity and restraint, and although the expression is formal and rhetorical, it conveys better than any other, the genuine despair, hopelessness and heartache of the desolate lover. Criseyde's "heigh compleynte" (IV, 743-798) was well-named by Chaucer, for it, like her lover's, nobly expresses her grief and utter dejection, as well as her concern for Troilus. In the shorter lament that follows (IV 897-910), Criseyde again reveals her anxiety for the well-being of Troilus after she is gone; this time stressing that while the parting brings her pain, it cannot be compared to the agony she experiences in knowing that he is also suffering. In introducing this element of mutual concern, Chaucer has added a new dimension to the complaint, thereby making a break with the traditionally subjective approach normally found in this form.

The complaints of Book V are, except for the final one, those of a lover who has been separated from his lady by circumstance and distance. Troilus' laments vary in mood in keeping with his changing attitudes. The early ones are rhetorical, with an air of formality about them that suits a forlorn, loyal lover who is also a noble knight and prince. We find in one, the ubi-sunt motif (V, 218-245) although the questions, in this case, relate only to Criseyde. In the next (V, 540-553), Troilus apostrophizes his lady's empty palace; while in the third (V, 582-602), he speaks as the humble but innocent victim of Cupid. The subject of this last complaint is conventional in all courtly love poetry, and yet in the context of the story it does not appear artful or meaningless. When Troilus again laments his sorrow, it is after he has learned of Criseyde's unfaithfulness, and we hear the cry of a broken man (V, 1674-1722). There is no need for rhetoric now, and simple words suffice to

express his troubled thoughts and continued loyalty to Criseyde. The complaint elicits pathos from the reader without displaying excessive emotion in itself.

The letter that Troilus writes to Criseyde (V, 1317-1421) is of twofold interest. In the first place, it contains more conventional ideas and more commonplaces of diction and imagery than all the other complaints combined. Its quality is so obviously inferior as to suggest that it was not written in this period at all, but was one of Chaucer's earlier efforts which he adapted to fit this particular occasion. Its second point of interest lies in its similarity to the letters of Ovid's Heroides. Much of their dramatic impact depended on the audience's knowledge of the entire story and their appreciation of the futility of the heroines' efforts. In this instance, the reader already knows that Criseyde has been unfaithful and that Troilus' letter will not change the course of events, so that it is the circumstances rather than the complaint itself that stir his sympathy. For this reason only, the letter of complaint has value; but a less convention-ridden one would have been just as effective. It is important to note that only Troilus issues complaints throughout the last book: he has remained the perfect courtly lover. Criseyde has gone beyond the bounds of the code and since her passion is not in keeping with its dictates, she no longer reacts in the accepted manner. The glib Diomede, knowing nothing of the courtly rules of behaviour, cannot be expected to express himself in the recognized fashion.

The foregoing study of the complaints in Troilus and Criseyde serves to reaffirm the previous conclusion that the form was at its best when it became a part of a larger unit that could supply causes to account for its need, and provide some biographical details of the lover

who uttered them. Chaucer's complaints vary in type, form and mood, but in whatever context the complaint appears, and regardless of the speaker or the style, the basic elements of the love complaint are always present and its traditional characteristics remain unaltered.

Having reached its peak in Troilus and Criseyde, the love complaint abruptly begins its descent. Only occasionally in fifteenth-century complaints does a touch of convincing sentiment appear, and seldom do we find a fresh image or a new idea. Even with Chaucer's examples at hand, the poets who followed him were not able to produce any verse of comparable quality. Chaucer had shaped conventional courtly poetry -- whether dream-vision, allegory or love complaint -- to satisfy his own needs, and had given it a significance that previously was unknown. Because perfected form alone was not his goal, we find indications all through these works of his successful attempts to replace vague sentiment with genuine emotion. His imitators apparently failed to grasp the importance of his concern for content, and, not possessing Chaucer's remarkable artistic skill where form was involved, were forced to rely solely on lifeless conventions in order to express themselves. Gower did not produce any noteworthy examples, and although Lydgate tried to give the love complaint a background setting in The Complaint of the Black Knight and The Temple of Glass, the results are flat and very ordinary. The author of The Quare of Jelusy is even less imaginative, while a host of anonymous, semi-professional writers turned out efforts that well deserve to be called "driveling complaints."[15]

It must be kept in mind, however, that some of the shortcomings of these amorous complaints stem from the fact that the majority were completely independent poems, unassociated with any kind of supporting

narrative. If the lament actually is a genuine cry of anguish it is
unrecognized as such by the reader, not only because conventions put the
stamp of sameness on it, but also because it is isolated and the circum-
stances which might verify its sincerity are not known. Further-
more, since the code of courtly love required that the lady should not be
identified, the courtly writers could only express themselves in vague
generalities as far as character was concerned.

With unskilled and uninspired poets, and an absence of any real-
istic treatment, it was inevitable that the quality of the complaint
should continue to deteriorate as the century progressed. Those love com-
plaints that expressed convincing feelings, or offered traditional ideas
in natural language or original imagery, appeared too seldom to be any-
thing more than an occasional glimmer on an otherwise dull horizon. It
is now necessary to examine "The Lay of Sorrow" and "The Lufaris Complaynt"
to discover to what extent they deserve the criticism that has been level-
led against the love complaints of the fifteenth century.

A Discussion of the Poems

The two poems, "The Lay of Sorrow" and "The Lufaris Complaynt"
are fifteenth-century love complaints possessing the essential character-
istics of the genre, and endowed with all the conventions normally en-
countered in lyrics of this kind. As each of them also contains certain
features that normally are not found in complaints of the period, neither
may be said to be typical of the genre. So different are they in style
and content that it would appear that they are related to one another
only by their metrical and stanzaic similarities and the fact that they
are companion pieces in the same manuscript.

"The Lay of Sorrow" is a song of grief expressed by a despairing lady whose lover has left her for another woman. She makes it clear immediately, and without laboring the point, that his desertion is the cause of her lament, but throughout the rest of the complaint her inner confusion and physical distress are implied rather than specified. Instead of a monotonous listing of numerous stereotyped sufferings, a series of distinct mood changes conveys the extent and intensity of her misery. We are aware always that she is overwrought and that her control on her emotions is a tenuous one.

In the beginning she is as incredulous as she is dismayed, and though helpless and bewildered, she does entertain a small hope that she will be able to change events. While recalling how much they formerly meant to each other, she becomes angry, and abruptly interrupts her line of thought to accuse her lover of being a man of poor breeding. She berates him and men in general, for their heartless treatment of innocent women. Subsequent reminiscing makes her more aware of what she has lost, and she again assumes an angry and accusing tone. This mood is short-lived, shifting quickly to one of hopelessness with the realization that their love is finished and that no one except herself really cares. Mentally and physically exhausted, possessing neither past nor future, she is no longer interested in living. Death, she suggests, is inevitable and welcome.

It is evident that this is not the average fifteenth-century complaint; the range of moods, the rise and fall of emotional pitch give it a vigour and vitality that is rare in any period of the genre. The lady is an actual, pathetic human being, who has experienced real suffering, and not merely a puppet mouthing meaningless generalities. She has so

effectively made known her anger, hurt, bewilderment and despair, that her final rejection of life does not seem melodramatic. We would be quite justified, therefore, in assuming the lament to be the poet's personal expression of anguish were it not for the stanza of dedication that follows the complaint. It is then that we discover that no personal feelings have been involved, that it is an academic exercise, purportedly composed at the request of an unspecified person.

To be able to infuse genuine emotion into a made-to-order complaint in spite of the conventions imposed by the dictates of courtly poetry or the restrictions of an intricate metrical pattern requires the skill of a gifted poet whose powers of imagination and concentration are highly developed. Never once does he lose contact with the sorrowful lady; every utterance she makes, every mood she experiences is thoroughly appropriate. The poet's extraordinary use of imagery and language helps to add real meaning to both character and complaint. Conventional ideas receive original treatment while fresh and vivid images, always suitable to the speaker, occur frequently enough to overshadow the hackneyed phrase or figure. Normal syntax and the presence of proverbial and colloquial expressions give the lament an important touch of realism, as well as contributing to the smooth and natural flow of thought. A few metrical flaws occasionally disrupt the rhythm, but for the most part, the poet is in control of the technicalities. The defects are more than compensated for by the inclusion of unconventional imagery and expressions, and the convincing representation of a remarkable variety of moods. It is evident that the writer of this complaint is one of the few poets after Chaucer who has grasped the importance of making content significant.

That the poet should have chosen the varying moods of a distressed,

forlorn lady suggests that the inspiration for the complaint came from the same source that supplied the metre and stanza form. In Anelida and Arcite, Anelida's lover has forsaken her for another woman, and her lament, uttered in a natural conversational tone, also displays a variety of moods. We find, as well, in "The Lay of Sorrow", that there are a number of images and expressions, other than the conventional ones, that are distinct echoes of those in Anelida's "Compleynt". When it is realized that definite similarities in situation and content exist between this poem and Anelida and Arcite; and we also consider that the images of the empty ring and the flowers in the garden have come from Troilus and Criseyde, that the falconry metaphor has been used in The Squire's Tale and that the weather-vane simile is to be found in Against Women Unconstant, we begin to appreciate more fully the poet's reference to "briggit thing and burowis here and there." There are, as well, suggestions that Ariadne's complaint in The Legend of Good Women, The Complaint of Mars, and Lydgate's Complaint of the Black Knight were his inspiration for other portions of the poem. The Complaint of the Black Knight was considered, for many years, to be the work of Chaucer, and in the text that appears in the same manuscript as "The Lay of Sorrow", the colophon on folio 129 verso erroneously states, "Here endith the maying and disport of Chaucere."

Because he is endowed with remarkable imaginative powers, he has been able to take an idea from Chaucer's works, and by placing it in a different context, or by rephrasing it, has put his own stamp of individuality on it with much the same dexterity that Chaucer displays with material he gathered from others. The borrowings are subtle and few and could easily go unnoticed if he had not made a special point of admitting them. The poet's employment of the difficult and seldom used Anelida metre and stanza, and the borrowings and allusions leave no doubt that the

renowned poet referred to in the closing lines is Chaucer.

It would appear then, that the final stanza is not merely a conventional ending, but an important source of information as far as this poem is concerned. "The Lay of Sorrow" has been composed in order to comply with certain demands made by an unidentified person or persons; and its form and content indicate that the specifications required the poet to write a love poem in the _Anelida_ stanza and metre utilizing as many references from Chaucer's works as he possibly could. This poet has met the demands and at the same time has managed to produce a complaint of exceptional quality. Unfortunately, the "princes" cannot be positively identified, especially since the poet has not made it clear whether he is addressing a noble lady or more than one noblemen.

To turn to "The Lufaris Complaynt" is to look at the reverse side of the coin. Instead of an original and imaginative treatment of a common theme, we encounter slavish adherence to conventional ideas, imagery and diction, and a deliberately artful approach. The smooth-flowing conversational tone of the previous poem has given way to a labored, ponderous mode of expression that is often obscure and seldom natural. The references to Boethius, the sorrowing figures of legend and myth, and the Furies, set the poem apart from the average love complaint because this is not material that is usually included in them. In the hands of a more skilful poet these features could have been used advantageously to emphasize the tragedy of the lover's own predicament, or to create an overall tone of noble and solemn despair; but in this instance they are so distinctly extraneous that they only serve to add to the general impression of artificiality. This complaint is obviously another academic exercise, in spite of the poet's protests to the contrary.

The Prologue begins with the lover explaining that his lament is being written in an attempt to ease his suffering and to let the world know how Fortune has mistreated him. Intermingled with the accounts of his own misery, we find praise of Chaucer, and statements insisting that the complaint to follow will be original and personal, simply expressed, and will contain a serious, comprehensive discussion of his relationship with Fortune. These promises are never fulfilled. The complaint proves to be nothing more than an accumulation of vague generalities and conventional ideas that are often poorly expressed and are completely ineffectual in creating even a semblance of convincing sentiment.

One of the poet's greatest failings is his inability to express his thoughts clearly and naturally, and nowhere is this more noticeable than in the opening lines of the Prologue. In trying to crowd too many ideas into an introductory clause, he has all but obliterated the thought he was attempting to convey. It is a poor beginning, and a sample of what is to follow. There is scarcely a stock image, phrase or tag that he has not employed, and these, when combined with his inability to organize his thoughts, produce a complaint that is vague and pointless.

Early in the Prologue the poet-lover insists that his lament will be original, but even as he takes his firm stand, he is expressing himself in a figure previously used on at least two occasions by Lydgate. The image of the tears of blood is to be found in The Kingis Quair and a host of other courtly poems, as well as in Chaucer where it -- along with the "blak cloudy thouchtis" and his "pure goste" -- probably originated. His most obvious borrowing occurs in the catalogue of grieving figures which he has taken almost word for word and line by line from Troilus and Criseyde. Had it been original it might have been taken as an indication of the poet's classical knowledge, but in its present form

it is merely ornamental. By paraphrasing an appeal of Troilus and at-
tempting to fit it into a different metre and rhyme pattern, the poet
only manages to obscure the original thought, turning the passage into
a back-handed compliment to its creator. In view of all this borrowing
it is little wonder that the picture of the lover dancing with the Furies
in the rain becomes suspect, particularly when the alliterative line that
ends the passage was first used in The Parson's Tale. Having shown a
distinct lack of originality throughout the complaint, it is most unlike-
ly that he could produce such a striking and original figure on his own.

The reference to Boethius adds a note of solemnity to the Pro-
logue and implies that what is to follow will be related to it in tone
and thought. Again we are disappointed, because the passage on the es-
tablishment of a full and useful Christian life has little or no connec-
tion with the lover's undue concern for his own personal agonies.
Boethius, like the legendary figures, is apparently present for decora-
tive purposes only. In the same way, the promise of an original and
significant discussion on Fortune's variableness never materializes, for
all we learn is that the goddess is cruel, fickle and unstable, and is
responsible for robbing him of his happiness and causing his pain. There
is nothing here that has not been said many times in the same way, and
often more vividly, by a host of other forlorn lovers.

"The Lufaris Complaynt" leaves us with mixed feelings and a few
unanswered questions. It is a very ordinary piece of work, devoid of any
real sentiment and overloaded with stereotyped ideas and imagery. Its
mode of expression varies between the dull monotony of conventional dic-
tion and an unnaturally involved manner akin to high style. There is
also a decided lack of continuity evident in the lament; so much so, in

fact, that it would be possible to remove a stanza or two without disturbing the development of the theme. These same shortcomings are common to the majority of fifteenth-century complaints, and we could class "The Lufaris Complaynt" with them, if it were not for the obvious and troublesome presence of Boethius and the borrowings.

The two passages from Troilus and Criseyde and the one from De Consolatione Philosophiae, as well as the direct reference to Chaucer, the sorrows of Troilus and the unfortunate sufferers of legend and myth are precisely the features that indicate that this complaint is a result of conscious effort on the poet's part, and that he is not at all personally involved with the expression of sorrow. The poet is also aware that they make his lament less convincing, and tries to overcome the effect by insisting that the sentiments are genuine and personal and the poem is an original, spontaneous utterance of grief. The solution to his dilemma would have been to have eliminated them entirely because they are of little value in the poem and only create problems for the poet; but it is obvious that he is as anxious to keep them as he is to deny their existence. In an age when Chaucer's works were well known and widely used, he would not have expected that these passages would go unnoticed or unrecognized. If he were conceited enough to keep them as proof of his erudition, it can be assumed that he would have been equally as vain about the quality of his poem and would not have allowed it to suffer. Why, then, was it so important to him that the borrowings should remain? The answer is to be found in recalling some of the facts about "The Lay of Sorrow."

The study of "The Lay of Sorrow" revealed that it was written for a specific purpose and to meet certain requirements. The use of the

<u>Anelida</u> metre and stanza was an essential, and apparently so were the borrowings from or references to Chaucer's works. When we examine "The Lufaris Complaynt" on the same basis, we find that it also employs the <u>Anelida</u> metrical and stanzaic pattern, and that the poet has even included a prologue in the same stanza form as the prologue and story of <u>Anelida and Arcite</u>. There are two extensive borrowings from <u>Troilus and Criseyde</u> as well as mention of "the double sorou" of Troilus. The association of Tantalus with sorrow is found in <u>The Book of the Duchess</u>, and the alliterative line (155) originates in <u>The Parson's Tale</u>. The image of the tears raining from the poet's pen is used in <u>The Complaint of the Black Knight</u>. The poet could have been under the impression, in paraphrasing a passage from Walton's <u>De Consolatione Philosophiae</u>, that he was actually using a section from Chaucer's <u>Boece</u>; but in spite of his error, he must be given credit for the reference. A lover's complaint against Fortune occurs in <u>The Complaint of Mars</u> and also in one of Troilus' laments. When we examine "The Lay of Sorrow" and "The Lufaris Complaynt" together, other resemblances appear. In the first poem, Chaucer is indirectly praised in the final stanza, while in the second he is referred to as "worthy Chaucere" in the Prologue. Both poems are love complaints and are within two lines of being the same length.

There are too many similarities to imagine that by coincidence, two poets happened to write the same kind of poem. We have to conclude, therefore, that both poets were attempting to meet particular requirements in their compositions. A combined study of the poems reveals that the specifications are even more precise than formerly assumed because it now becomes evident that the poems had to include a reference to Chaucer and had to be a love complaint of a certain number of lines.

To a great extent, the success of a poem would depend on the number of borrowings or references the poet could include in it. Now it is possible to understand why Boethius and the borrowed passages were so important to the writer of "The Lufaris Complaynt". They had to be present if he were going to fulfil the stipulated requirements. It was not important that there was little or no connection between the ideas expressed in the paraphrase of Boethius and those in the rest of the poem, nor that the numerous references to Fortune were stereotyped and trite, and the borrowings from Troilus and Criseyde were so obvious and lengthy as to suggest outright plunder. They were all proof that the works of Chaucer had been used and that was all that really mattered.

If quantity of allusions were the criterion, the poet of "The Lufaris Complaynt" was most certainly the victor, but where quality and originality were concerned, he was far behind the author of "The Lay of Sorrow". By modern critical standards, the writer of "The Lufaris Complaynt" failed in not being able to assimilate his references gracefully and naturally into the poem, and in sacrificing meaning and rhythm in order to create what he believed was a suitable tone of dignity and solemnity. To twentieth-century readers these are serious faults, but it should be remembered that the fifteenth-century reading public could not have looked at them in the same way. The existence of numerous love complaints displaying much poorer workmanship is proof that the readers of that period judged good and bad by a different set of rules. It is only in comparison with "The Lay of Sorrow" that the shortcomings of the second poem are so evident.

That the unique texts of these two poems appear side by side in the same manuscript is further proof of their relationship, and also

suggests that they were of special interest to Lord Sinclair (fl. 1488-
1513) who besides being a loyal supporter of the king, and a wealthy,
influential nobleman, was a man of learning and a patron of the arts.
According to Gavin Douglas, the translation of Virgil's "Aeneid" was
begun at Sinclair's insistence, and the poet, in dedicating his work to
his illustrious relative states:

> At the request of a lord of renown
> Of ancistry nobill and illustir baroun,
> Fader of bukis, protectour of sciens and lair,
> My speciall gud Lord Henry, Lord Sanct Clair,
> Quhilk with gret instance diuers tymys seir
> Prayt me translait Virgill or Homeir,
> . . . .
>
> Quha mycht gaynsay a lord so gentill and kynd
> That euer had ony curtasy in thar mynd,
> Quhilk besyde his innatyve pollecy
> Humanyte, curage, fredome and chevalry,
> Bukis to recollect, to reid and se,
> Has gret delyte as euer had Ptholome?
>
> (Pro. Bk. I, Aeneid, 83-100)

Some of this may be dismissed as flattery or excessive family
pride on the part of Douglas, but his mention of Sinclair's habit of
"recollecting" (i.e. collecting, gathering) books is pertinent under the
circumstances. His possession of the Kingis Quair MS. bears the state-
ment out, although it does not make clear the nature of his interest in
or involvement with the four unique texts that appear in it. Sinclair
and select members of his court could quite easily have been the "princes"
addressed in the stanza of dedication in "The Lay of Sorrow", for with
his interest in poetry it would be only natural for him to support and
encourage those poets who were known to him, and to preserve their efforts
for his own pleasure. It is known that the leisured courtiers in a
nobleman's household conducted and participated in literary games as a

means of passing time, so that there is every possibility that these two poems were the results of such a competition.

While "The Lay of Sorrow" and "The Lufaris Complaynt" do not offer any information that might indicate authorship, precise date, or their relationship with other anonymous works in the manuscripts, they do provide further evidence to support two widely-held beliefs. The first is that most of the poetry of this period was the result of conscious effort on the part of amateur and semi-professional poets who deliberately practised their craft. They also make it clear that the charm of Chaucer had not faded, as far as both writers and readers were concerned, for the two love complaints show the tendency of poets to preserve the forms, styles and themes of his works. The inclusion of these two poems in the manuscript indicates, moreover, that fifteenth-century readers still had not grown tired of the artificial treatment of idealistic subject matter that had been traditional in courtly poetry for almost two hundred years.

Editorial Notes

The punctuation and capitalization are editorial since the texts of the poems appear without punctuation or a systematic employment of capital letters for the initial letter of each line. No changes have been made in the scribe's employment of capitals elsewhere in the poem except in the case of the letter "d" which he used initially, medially or terminally in no apparent pattern. Those proper nouns that were given small letters have not been changed, nor has his use of "I" for "j" and "v" for "u" or "w". Where the scribe has written "the", "that" or "this" using a symbol similar to an incompleted "y" as the initial

letter, it has been transcribed as "þ", giving the forms "þe", "þat" or "þis". All contractions have been expanded and underlined. In "The Lay of Sorrow", two stanzas have been made into one on two separate occasions for reasons that are fully explained in the explanatory notes.

FOOTNOTES

[1]Bodleian catalogue number 3354. I am grateful to Professor Frank Bessai for allowing me to use his photographic copy of the manuscript for this study.

[2]_Speculum_, XXIX (1954), 709. Differences between this transcript and that of K.G. Wilson have been indicated in the explanatory and textual notes.

[3]See J.T.T. Brown, The Authorship of "The Kingis Quair", 71, and A. Lawson, "The Kingis Quair", lxxvii, 126-27.

[4]W.W. Skeat's Introduction to his edition of The Kingis Quair, xxxix-xlvii for STS, contains a detailed list of common scribal abbreviations and their meanings.

[5]M. Gray's discussion of Middle Scots and Southern word forms in the Introduction of her edition of Lancelot of the Laik, STS, xx-xxxi has been useful in providing information for this section.

[6]P.J. Frankis presents his viewpoint on the linguistics of these poems, as well as additional textual notes in NM, LXI (1960), 203-213.

[7]Chaucer and the French Tradition, 26.

[8]Complaint and Satire, 59.

[9]"Chaucer's Complaint", Comp. Lit. XIX (1967), 15.

[10]Complaynt D'Amours and A Balade of Complaint are included with others in Robinson under the heading, "Poems of Doubtful Authorship".

[11]LGW IV, 1564-1567.

[12]LGW II, 879-881 and 890-912.

[13]LGW I, 681-695; III, 1355-1365; IV, 1672-1677; VI, 2211-2217.

[14]LGW VIII, 2496-2512 and 2518-2554.

[15]A.K. Moore, The Secular Lyric, 37.

ABBREVIATIONS

AA - _Anelida and Arcite_. All references to works of Chaucer are from the 1933 edition of F.N. Robinson.

Bk. of the Duchess - _The Book of the Duchess_.

Comp. Lit. - _Comparative Literature_.

Comp. of B.K. - _The Complaint of the Black Knight_, by John Lydgate.

Comp. of M. - _The Complaint of Mars_.

EDSL - _An Etymological Dictionary of the Scottish Language_.

EETS - The Early English Text Society.

Ency. Brit. - _The Encyclopaedia Britannica_.

HF - _The House of Fame_.

LC - "The Lufaris Complaynt".

LGW - _The Legend of Good Women_.

LS - "The Lay of Sorrow".

ME - Middle English.

M-ED - _A Middle-English Dictionary_.

NM - _Neuphilologische Mitteilungen_

OE - Old English.

OED - _Oxford English Dictionary_.

PMLA - _Publications of the Modern Language Association_.

RR - _The Romaunt of the Rose_.

STS - The Scottish Text Society.

TC - _Troilus and Criseyde_.

Wright - _The English Dialect Dictionary_.

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THE LAY OF SORROW

[1]   Befor my deth this lay of sorow I sing   [fol. 217^r]

            With carefull melodye and entunyng.

            Cum, hevynes, cum! help me to compleyne!

            For In this warld nys creature leving

            That hath more cause than I of languissing.   5

            Of cruell thocht so prikkith me the peyne,

            And for one -- me listith not to leyne --

            Quhich I most louit alway without feyning.

            No wonder quhy: so did he me ageyne.

[2]   Now is he turnit blak, allace, and went   .   10

            Wote I nocht quhare nor vnto quhat entent --

            Vnkyndely and causlese I may say --

            And of my hert þat was þe sikir rent.

            Wote I nocht quhy he brokyn hath þe sprent,

            And of þe lok hath born away the kay.   15

            So maisit Is my sprett of þis fray,

            My cristenmese Is turnit In to lent,

            And In to nycht Is changit all my day.

[3]   Quho bettir may thame self than I avant

            Of cruell peyne and fortune displesant?   20

            No creature, I trow, þat euir was born!

            For now I fynd lufe So variant

That semyt me so trewe and so constant,

And me thair to so mony oth hath suorn,

Therein was all my confort, evyn and morne.   25

Bot now he brokyn hath, caussles, counant;

I dee! I dee! so thrillith me that thorne!

[4]   Almichti god that souirane art and hede   [fol. 217^v]

Of all comfort, this wofull woman rede,

That In this houre full will Is of hir wone.   30

For wele I see of all this bittir pled

Non othir ende Is schapin me bot ded;

So wele ware me and It wald cum anon!

For there I fynd bot erth, stok, and ston,

In sted of man to purvay the remede   35

Of my disese; am I nocht wo begone?

[5]   Ffor thoucht I pleyne I gete bot wordis quhite;

And gif I pray, than semith myn the wyte,

And to be still -- so gett I no recure.

How sall I best myn Innocenc acquite   40

Can I nocht fynd, so planely discomfite

My spirit Is of this disauenture?

Thus sall I stand of all comfort vnsure,

For there I fynd bot dangere and dispite

Quhare I gud lufe haue kid with all my cure.   45

[6]   And euir I drawe and euir about I wynd

My threde of lyfe a bittir end to fynd,

Bot he that holds the sceyne vnto my clewe

Is there agayn so fremmyt and vnkynd

That bittirare is nocht þe northin wynd.   50

And forthir, In my garding quhare I sewe

All paciens, now fynd I nocht bot rewe.

Forsochtin thus, my spirit Is with my mynd

All clede In sable and In non othir hewe.

[7]   The long nycht quhill dayis licht appere,   55

I clepe, I crye, and ay like I am nere.

Is there no thing agayne may bring ӡour hert

That onys, allace, so welcom was and dere?

Allway Is walkit all ӡour chalkit chere.

Aa! loue, thy lore doth all to sore me smert!   60

How sall I do ӡour dangere to conuert?

There to a day me think all way a ӡere,

For lufis thocht that I may nocht astert.

[8]   O ӡe that was bothe wrast and string

Of all my myrth and my glaiding,   65

And I agayn, be ӡour saying,

ӡoure hevyn In erd and hertly princesse.

For Vengeans of ӡoure varying.   [fol. 218^r]

The ruby fall Is fro þe ryng

That ӡe me gaue -- In witnissing   70

Of all this werk and wonderfull processe.

And out apoun ȝoure doubilnese

That ȝe haue kid so causeles

To me that was ȝour trew maistrese

And hertis lady, all way without feynyng   75

In all my werkis more and lese.

Bot brok is now bell and ges,

And Is flowin vnto vildnese

ȝoure loue; allace, that wofull departing!

[9]   Is that a bird of gentill kind, think ȝow,   80

That quhare he most cherist is, to eschew

And for ploumell forsakith his rycht pray?

Allace, how suld I In ony suich trow?

Bot all to late to stek þe stable nowe,

Begane I quhane þe stede Is stollin away.   85

Nocht In beloue of remede this I say,

Bot to declare, agane ȝour promise, how

In couert thus ȝe matit haue my play.

[10]   Think ȝe nocht schame that brokyn haue ȝour beheste

To hir that neuir, witting at þe lest,   90

Offendit ȝou be werk nor be consent,

Bot euir In one so busy ȝou to fest,

ȝe nedit nocht tharefor to mak request?

For ther to hail was sett myn entent

Als fer as worschip gaue me hardyment,   95

So besyly ȝou to delite I wase aye prest;

Now all in vane haue I that laboure spent.

[11]   O men! O men! vnkyndast of nature,

How suld we sely women with ȝou dure?

For thame all way þat most doith In ȝou trow,   100

Sonest ȝe faile of ony creature,

Nor of oure hevynes geue ȝe no cure;

Vnkyndnese so rutit Is In ȝou.

Thouch ȝe defaut, ȝit mon we bow,

Of oure obeisance ben ȝe so sure;   105

Thus ȝow to plese there wote no body how!

[12]   Allace, quhare ar becum the Ioyfull dayis,   [fol. 218^V]

The suete loue so full of mirth and playis

That I with ȝou, my tendir aduersarye,

Led here to fore; the new and fresch arrayis;   110

The lufe entere, so fully but affrayis

Betuix we two, so quite of all contrarye?

Now see I wele, aa! lady Sanct marie,

That all this warld so son now wron away is,

The loue of man for toltre may nocht tarye.   115

[13]   Thocht I be wroth ȝe schapen no remede;

So fer hath schame the schede ourgone ȝour hed,

At all ȝour sclander mak ȝe bot a scorne.

Quhare Is ȝoure pitee vnto womanhede?

I nocht, so wyde is blawin ȝoure horn,

My warld of Ioye away quhy haue ȝe worn?   120

For dule quhare of now dresse I to my ded,

Warying the tym and houre þat I was born.

[14]   Almichti god, that Iugis all forfete,

The loue of man to treuth agane thou trete,   125

That wildar waxin Is than ony roo,

Semyng so sure, all feynyt and contirfett,

As doith the bow þat will nocht cast bot flete;

Lycht as a fayn ay turnyt to and fro

As stricht wynd gydith It to go,   130

So feckle It Is ay new thing to couete.

Such one I louit; so schall I neuir mo.

[15]   O ȝe, the quhich with mony fermyt oth

Behicht that me for leif nor ȝit for loth

ȝe change suld, nor othir lady tak.   135

ȝour thocht I may wele likkin to be froth,

That as It cumyth as sone away It goth.

Vnsekir may she be that Is ȝoure mak!

I pleyne, I pray, I fast, I wepe, I wake,

Bot all for nocht; It valith nocht a moth.   140

ȝoure trewast frend quhy haue ȝe thus forsake?

[16]   Allace, I trow so ferforth have I saide,

There of no wicht than I in erd war payid.

But now so dullit Is my remembrance

Throu mynd of ʒou, þat so fer haue outraid   145

Fro rycht, quhare throu my wittis ben affraid

So sore, that all my walking Is a trance;

And eke sen ʒe have brokin þe balance

Of my resoun, that all my wittis wade

Geue me no wyte of þis misgouirnance.   150

[17]   The soroufull day thus drewe I to þe nycht,

My brestis bathing with my teris brycht

For lak of ʒou that was my rycht plesance;

Of all my hert the hope and eke the hycht,   [fol. 219ʳ]

My suete conquest, my conquest and my knycht,   155

My pes, my richesse, and my sufficiance.

All Is ago -- suete thocht and daliance.

Allone in derknese spend I now my sicht

And left Is me bot wofull remembrance.

[18]   And now no more of all this thing.   160

Nocht helpith me this veymenting

In rest my carefull hert to bring

That all torent with lufe Is, and totore

So fer þat there is no recouiring;

For with disesse and departing,   165

Is all my slepe and my vaking.

Was neuir on lyve expertare of þat lore;

Sen It Is, I can no more.

But now fare wele for euirmore,

That I best louit here to fore   170

Of creature In all this warld lifing.

My wit and all away Is wore,

That I to lyve most covate sore,

No langer thereby set I store;

And thus of deth þe soroufull lay I syng.   175

[19]   Princes, full graciouse and excellent,

How dar I ʒou for verray schame present

This rude compleynt, vncorrek euery quhare,

That makit Is vnto non othir entent

Bot to Obey ʒoure hie commaundment,   180

With hert full of gude will and half with fere?

For briggit thing and burowis here and there,

May nocht compare vnto the grete extent

Of him the quhich enherytt hath þe vent

Of fair langage to all þe worldis ere.   185

                    Explicit etc.

THE LUFARIS COMPLAYNT

[1]   Be cause that teres, weymmenting, and playntee, [fol. 219^r]

    Scloknis the fyre that langour doith encresse

    In wofull, cald, disparit hert, Is fayntee,

    And suagis oft þe furiouse wood distresse --

    I am determyte, the woful tyme to lesse,   5

    Sum thing to writt þat every wycht may knawe

    How fortune has my Ioy and blisse oure thrawe.

[2]   And thocht I be nocht In endite expert   [fol. 219^v]

    Nor eloquent, my simpilnese excuse,

    And haue compacioun of my trublit hert   10

    Waxxit in drede, of all þe warld refuse.

    I will non othiris dolouris feyne nor vse,

    Nor borow teris In my pen to rayne,

    Bot sic as fallis fro myn Eyne twayn.

[3]   And euery noble, stedfast hert and trew,   15

    That has ressauit of fortune the disdeyne,

    Suld on my bittir rage and sorow rewe.

    Suppose I can nocht counterfete nor feyne,

    ʒitt euery noble wicht þat mycht atteyne

    Suld help a lovere, and his wo redrese,   20

    And gife thai mycht nocht, pleyne his hevynes.

47

[4] The blak, cloudy thouchtis of dispaire

   Ar enterit In myn hert cald and wod,

   And It opprest so cruelly and sare,

   That of þe awin verray propir blud   25

   Is went to euery eye, a diuerse flud

   Quhilk beris witnese of my discomfort,

   Thocht It my bittir wo no wise support.

[5] And gif that worthy Chaucere wer on lyve,

   Quhilk was of poetis the honour and the glore, 30

   Myn vnresty turment to discriue,

   He wald haue put It rather In memore

   Than ony othir that he wrate before;

   The accident Is trew and more pitouse

   Than was the double sorou of troilus.   35

[6] Ffor all my ʒeris gone of tendir age,

   I levit at ese In quiete and plesance,

   Withoutyn drede, doloure, or ʒit damnage,

   Wele fortunat vnder lufis gouirnans,

   Butt traist of change or ony variance.   40

   Bot quhen fortune semys most trew and stable,

   Than to begyle a wicht scho is most hable.

[7] And syne that fortune vnto non estate

   Can be sure nowise In no degree,

   Is non suld traist ay to be fortunate   45

For ony hecht or pro_mis_e, as think me,

Sen in her gift_is_ Is no propirtee.

Thai ar begilit, sen thair quhele mon turn,

That traist_is_ alway In wele for to soiurn.

[8]   Herefor as boete sede: nouthir hie nor lawe,   50

Big no_cht_ thy hous_e_ bot on a sekir stane;   [fol. 220^r]

Mak thare thy foundment gif It sall no_cht_ fawe;

Thir hie rochis ar dangerous_e_ ilkane,

And law vilais with fludis ar ou_r_gane.

Lyve mediate lyf, quho list lang to endure,   55

For that Is baith most proffitable and sure.

[9]   Bot syn thare Is, as clerk_is_ all diffyne,

Abufe fortoun A god and lord eterne,

Quhat Is þe caus_e_, or quhat wicht can devyne,

He suffer_is_ fortune trewe folk to disperne?   60

I lat It pas, for I can no_cht_ discern;

Bot furth my letter as I can It write,

I will proceid thareof to the endite.

Explicit Prologus --

[10]   Quho may compleyne my langoure _and_ distress_e_,

But help of ȝou that ar In pane endles_e_: 65

Edippus, Pluto, Buteles tantalus?

Help, pirame_s_, with thy cruel stedfastnes_e_!

[13]   Help, Adon, and wise mercurius,

Phebus, and Iove, with sorowfull Troilus!

Help, mars, and all that felt hath hevynes,   70

Me to compleyne my paynis dolorus!

[11]   My pure gost that quakith euir In drede!

I am so baisit how I sall proceid

In this mater, or quhom on for to pleyne.

Lufe, fortune, and my lady -- all in dede --   75

Ar fremmyt, cruell, and list tak no hede

Vnto my pane nor sorow, be no meyne.

For trouth, I dee, and can no grace atteyne;

Thus confortlese, disparit, neuir to spede,

I lyve, and false ar cherist þat can feyne.   80

[12]   Quham sall I wyte of all this fremmyt chance,

This payn, this turment, wo, and grete pennance --

Fortune, my lady, or thou, god of lufe?

May nane bot fortune and hir gouirnance,

Quhilk can nocht suffir no wicht In plesance   85

Long to remane apoun hir quhele abufe;   [fol. 220^v]

I will non othir chide, nor ʒit reprufe.

This false, double ladyis countenance

Is suetast quhen scho will hir grace remufe.

[13]   Now gif pane, turment, langoure, and distresse   90

Without comfort, or punysing giltles,

May cause any lufare to have care,

I have enuch there of and more, doutlese.

Lak of cherising, and all hevynes

That Is or may be to my ese contrare,

Dred of deth, manasing of dispare,   95

Persing thouchtis with cold and hote seiknese,

Me to consume ay hourly mare and mare.

[14]   The lang nycht without slepe I lye allone,

With sychis hote as glede full many one,   100

Aye cursyng kynd and nature þat me wrocht,

Remembring on my wrechit lyf ygone,

Criand, "thou, Iove, my distany dispone!"

Full pitousely and scharp, bot all for nocht:

Is no remede nor reskewe to me brocht.   105

Thus, turnying faynt and mate, making my mone,

I ly with turment and with sorow socht.

[15]   O lufe, Aduert, behold and see!

Tak hede to myne aduersitee!

Sen euirmore In all degree,   110

To serue the myn entent was trewe.

Quhat honour may It be to the

To sla thine awin with crueltee,

That will on nawise fro the flee,   115

Bot humily thy grace persewe?

Bening lord of pitee, rewe!

Help me the dangere to eschewe

Of false fortune; -- has reft of newe

My Ioy, blis, and prosperitee.

For wele thou wist thy self and knewe,   120

Giltlese this lady me oure threwe;

Bot no remede Is to Argewe

Agaynis hir mutabilitee.

[16]   Allace to long I all this wrong sustene!

Aganis rycht was neuir wicht, I wene,   125

Punyst so sare with pane and care as I.

In vellis tuo ar changit for wo myne eyne;

I wepe, I wale, with hew full paile and grene,

Strekit on ground, almost confound I lye,

And oft on deide this to remed I crye.   [fol. 221^r]   130

Bot fortune will that I aye still contene;

No medycyne I can, nor fyne aspye.

[17]   I cry on venus to relesch my pane

For luf of Adon þat with þe bore was slane;

I crye on mars for lufe of fresch Cipres;   135

On Ioue, for lufe of Eroupe, his souirane;

On Phebus, for lufe of hir þat hicht Dyane;

I crye on mercury for harisse love, I gesse;

I crye on euery god and on goddesse

Me to restore vnto my blis agane --   140

Bot all for nocht; none will my wo redresse.

[18]   My grete pennance, my hevy chance and wo,

My sad entent, and scharpe turment also

Without comfort, quha may report or tell?

My paynis strong, suffirit to long ago,   145

That be no way can nor may have ho.

My hevynes Is nothing lese than hell,

My bittir thocht I may It nocht expell.

Quhill that my hert with deth departit a two,

In to this pane I aye remane and duell.   150

[19]   Exempt fro Ioy, blisse, and comforting,

Fulfild of langoure and vommenting,

With harines, douchtis, In þe sad regne

I may go dance in habite of murnyng,

To syng þe samyn sory sang thai sing   155

For lak of comfort and cherising.

My life I feile Is Euir vanyssing,

And non that may will remede to me bring;

Therefor all mirth and gladnese I resing.

[20]   And of my life þe dedly auenture   160

With pacionce as I may I sall endure,

And haldforth aye In trouth contynuance,

Praying the lord of fortune and nature

(Without quhais help Is nocht nor may be sure)

To gyde or reule all to his hie plesance,   165

Quhilk ledis þe fyn be Iust puruiance

Of every wicht -- that lord, the creatoure,

Defend my gost ay fro desperance,

[21]   Lo, here the fyne but feyne of this endite,

Nocht said of malice no wicht to dispite,   170

Bot onely fortune And hir doubilnese,   [fol. 221^{v}]

Quhilk reft has all my plesance and delite,

And maid me both of hope and comfort quite,

Vnder the traist of treuth and sekirnese.

My deth I sewe with all my besynes;   175

And sa fer as I cunnyng have to writt,

This is my bittir langoure and distresse.

        Here endis the lufaris complaynt etc.

EXPLANATORY AND TEXTUAL NOTES

"THE LAY OF SORROW"

8. feyning - MS. has feynig.

9. No wonder . . . ageyne - "It is not surprising: he loved me as much
    in return."

10. turnit blak - cf. Anelida and Arcite: "Myn herte, bare of blis and
    blak of hewe" (213), describing Anelida's sense of complete deso-
    lation at Arcite's desertion does not entirely suit the circum-
    stances in "The Lay of Sorrow". From its context in this poem
    it would appear that "blak" is derived from OE "blac" meaning
    "pale, pallid, wan" (OED, "black", adj. 1), implying weakness of
    character which, in this case, would be his duplicity. Fals-
    Semblant in The Romaunt of the Rose, "That hadde of tresoun al
    his face / Ryght blak withynne and whit withoute" (7332-3), is
    more closely related to the lady's unfaithful, hypocritical lover
    whose "chalkit chere" is referred to in line 59.

14. sprent - a spring of a lock, a clasp. (EDSL, "sprent", s. 2 & 4.)
    Scottish and Northern.

15-16. cf: Anelida and Arcite: "I am so mased that I deye, / Arcite
    hath born awey the keye / Of all my world . . ." (322-4)
    Maisit - a form of a verb used as early as 1300, which means "to
    be stupified or delerious." (OED, "mase", V2.)

27. thrillith me that thorne - cf. Anelida and Arcite: "So thirleth
    with the poynt of remembraunce / The swerd of sorowe . . .."
    (211-12) From OE "þyrlian" and commonly found in ME as "thirlen",

the word means "to pierce or perforate." Her lover's unfaithfulness is "that thorne."

28. Almicht**i** - final letter extends downward and may have been intended for the letter "j".

30. full will Is of hir wone - colloquial, "at a loss, in bewilderment." The word "will" means "straying, wandering, lost" (<u>OED</u>, "will", adv. 1), while "wone" is explained as "dwelling place." (<u>OED</u>, "wone", Sb. 2) The literal meaning of this particular phrase is "homeless," but when used figuratively, the phrase implies the absence of rational thought. It is recorded in <u>OED</u> under "will" as well as "wone," with the accompanying examples being taken from Northern or Scottish dialects. (<u>OED</u>, "wone", Sb. 3, I. 1.b.)

32. ded - death

33. So wele . . . anon - "well would it be for me if death were to come immediately." The word "and" is used in the sense "if, that." cf. <u>The Kingis Quair</u>: "A! wele were him that now were in thy plyte." (53) Although the spelling "ware" is unusual, it is listed in <u>OED</u> as one form of the subjunctive or past preterite tense.

40. Innocenc - The final letter may possibly be a "t".

41. Can I no<u>cht</u> fynd - "not knowing how to try to acquit my innocence." "Fynd" is derived from "fandien" meaning "to make an attempt, to try."

discomfite - MS. has "discomsite." Other cases where the scribe has not crossed the "f" occur in this poem and "The Lufaris Complaynt."

52. paciens - "Patentia", a species of dock used as a herb in cooking,

or boiled and eaten like spinach. The first entry for "Hare

in Wortes" in Cookery Book II instructs the cook to parboil

"pacience" and a variety of other vegetables and herbs, and

after draining them, to "hew hem small." (EETS (O.S.) 91, 69)

The bitter, strong-scented leaves of rue were commonly used in

medicine. Besides being an obvious play on the words patience

and rue, this passage recalls the lines from Troilus and

Criseyde: "Remembryng hym that love to wide yblowe / Yelt bittre

fruyt, though swete seed be sowe." (I, 384-5)

54. All clede in sable - "All clothed in black." Mars advises all ladies

in sympathy with Venus' plight, "Now have ye cause to clothe

yow in sable." (Comp. of M., 284)

55. The poet has used internal rhyme as Chaucer did in Strophe 6 and

Antistrophe 6 of Anelida's "Compleynt". The introductory notes

contain a discussion of the metrical devices of the "Compleynt".

It should be noted that in the opening lines of this stanza, the

internal rhyme falls on the wrong syllable, and that in line 60,

the poet apparently intended the exclamation "Aa!" to be pro-

nounced as one syllable (as it also is in line 113), thereby

allowing the first rhyme to fall on the second stress accord-

ing to pattern.

56. nere - nearer.

ay like I am nere - "Always pretending [that] I am nearer [to you]."

(OED "Like" V2. 2. a)

59. chalkit - "chalked, whitened." ie. not natural; deceitful. Although

OED records no instances of the past participle employed as an

adjective as early as the fifteenth century, it is probable that

the poet has chosen to use it partly for the internal rhyme

and alliterative effect, as well as for its association with the

description of Fals-Semblant (10n). Lydgate's Black Knight com-

ments:

> But Lesynges with her fals flaterye,
> . . . .
>
> By fals-semblaunt and countrefet humblesse,
> Vnder colour depeynt with stidfastnesse,
> With fraude cured vnder a pitous face.
>   (Comp. of B.K., 421-426)

<u>The Complaint of the Black Knight</u> was long believed to be

Chaucer's work and is ascribed to him in the text that appears

in this MS. The lady implies in this statement that her lover

is incapable of being true to anyone, and that, as he constantly

searches for new conquests, his outward appearance is only a

mask to hide the duplicity that is natural to him. Her recogni-

tion of his weakness brings to mind Anelida's lament: "I myghte

as wel holde Aperill fro reyn, / As holde yow, to make yow be

stidfast." (<u>AA</u>, 309-10)

64. wrast - "an implement for tuning certain wire-stringed instruments

as the harp or spinet; a tuning key." (<u>OED</u>, "wrest" Sb. II. 5.

Earliest use, 1398). The first two lines present a refreshing

variation on the standard images regularly relied upon to des-

cribe the relationship between lovers. She speaks of her lover

as having been not only her main source of happiness (the string),

but also the means by which her joy and delight were kept at

their perfect pitch.

66f. And I agayn . . . <u>princesse</u> - "And by your own admission, I was

your heaven on earth and beloved princess, and meant just as

much to you." "Agayn = "in return" (cf. 9, above).

68-71.   cf.   <u>Troilus and Criseyde</u>:   "O paleis, whilom crowne of houses

alle, / . . . O ryng, fro which the ruby is out falle" (V, 547-9).

Thus Troilus apostrophizes Criseyde's palace left empty after

her departure for the Greek camp.   There is also mention of

Troilus' signet ring (II, 1087) and a brooch set with a ruby

(III, 1370-1).

In witnissing . . . process<u>e</u> - "In evidence of your infidelity

and strange behaviour."

72.   In the MS. there is a break between this stanza and the next, result-

ing in two 8-line stanzas whose rhymes interlock.   I have com-

bined both into one stanza in accordance with Strophe 5 and Anti-

strophe 5 in Anelida's "Compleynt" where the same pattern of

rhyme and line is found.   In keeping with the convention of the

French complaint, lines 4,8,12, and 16 are decasyllabic, while

the other lines are octasyllabic.   Line 77, however, lacks one

syllable and should possibly be emended to, "Bot brok is now

[both] bell and ges."   For other examples of the 16-line stanza,

see 18 of this poem and 15 of "The Lufaris Complaynt".

out apoun - expression of reproach; like "fie upon."

77.   bell and ges - The attachment of the bells and jesses to a falcon's

legs is one of the first steps taken in taming it.   The bells

assist the hawker in finding the bird after a flight; while the

jesses are short leather straps wrapped around the legs of a fal-

con to which a leash is secured when the bird is in captivity.

In this stanza and the one following, the lady employs the fal-

conry imagery to convey the idea of her lover's escape from the

bonds of love, as well as to express her doubts as to the nobility

of his character and breeding in deserting "his rycht pray" for another woman. See the article "Falconry" in The Encylopaedia Britannica X (1910-11), 141-6.

80. gentill kind - "of noble birth"; of good breeding when referring to the blood lines of a hawk.

82. MS. has "And for xxoumell" - "And for ploumell", ie. "and for plumage." The fact that the first letters of this word are almost entirely obliterated makes an exact transcription difficult. Since the thick downward curve over the fourth letter is similar to those that appear throughout the text wherever "u" is followed by an "m" (3,107, 137), it would seem that the letter in question is intended for a "u". I am grateful to Professor Frank Bessai who drew this to my attention, and who also suggested that "ploumell" was probably the word originally used by the poet. This emendation is more acceptable than Professor Wilson's reading of "foramell" because it takes into account the portions of the first two letters visible below and above the blot, and at the same time restores the proper metre to the line. Its greatest merit, however, lies in the fact that "ploumell" intensifies the hawking metaphor by describing the situation of a wayward hawk flying "at check," that is, abandoning its intended victim in order to pursue another bird. (Ency. Brit. X, 142) It is significant that the new prey is identified not by name, but only by the generalized term plumage, suggesting that in the speaker's estimation, this is a creature of inferior quality, unworthy of personal recognition. Similar circumstances are related by the falcon in The Squire's Tale, although in this case she tells us that a kite is the cause of her unhappiness.

"Ploumell" apparently is a variation of the word "plomayle" (derived from OF "plumail", meaning "plume") used by Langland in Richard the Redeles (II, 32) in the sense of "plumage": "þey plucked the plomayle / ffrom þe pore skynnes."

84. stek - "shut". Chiefly Scottish and Northern. (OED "steek" Vl. 3)

87. agane 3our promise - "contrary to your promise."

88. In couert - "Secretly, in an underhand fashion." K.G. Wilson reads "courer", but the MS clearly has "couert."

matit - from verb "maten"; meaning "checkmated, overcame, defeated."

94. hail - a Northern form of "whole or wholly" i.e. completely.

96. MS. has "I pxxst wase aye diliget" with the word following the pronoun deleted by a stroke. It is quite likely that the word is "prest". To accept the line as the scribe has written it adds still another syllable to a line that already has an excess, and of course, destroys the rhyme scheme which poet has maintained throughout. By emending it to "I wase aye prest", the metre suffers less and the rhyme scheme is restored. It is interesting to note that Anelida remarks, "And was so besy yow to delyte" (AA, 266), and that Pandarus, striving to further the cause of the lovers, "Was evere ylyke prest and diligent." (TC, III, 485).

103. Wilson reads "rulit". There are occasions where it is difficult to differentiate between the letters "l" and "t", but this is not one of them. Furthermore, the expression that unkindness or cruelty is "so rooted" in the lover is structurally and figuratively more acceptable.

111. but - without.

114. wron - past participle of "wry" meaning "to deviate or swerve from
     the right or proper course" (OED, "wry", V2. 2.c.). The form
     has been taken from the verb "wreon" meaning "to hide, to cover."

115. toltre - MS. has "for toltre" as two separate words. "Tolter" mean-
     ing "weak or unstable" is found as an adjective and an adverb
     in The Kingis Quair (9 and 164). The word "for" is ordinarily an
     intensifying prefix often attached to verbs, adjectives and ad-
     verbs, conveying the meaning "most, very." In this case it would
     seem that "for = because of" and the sense is, "The love of man,
     because of being weak, cannot endure."

116. The stanza which follows has only eight lines. It is impossible to
     say whether the fault lies with the poet or the scribe who might
     easily have omitted a line.

117. So fer . . . hed - "You have lost all sense of shame." The proverb,
     "Shame is past the shed of (his) hair (or head)" (OED "shed",
     Sb. 1.2.b.), can be found elsewhere, but not in the awkward form
     used here. The "shed" is the parting of the hair, or the top of
     the head.

122. ded - death.

124. MS. has "forsete". The scribe has failed to cross the second "f".

126. cf. Ariadne's opinion: "Meker than ye fynde I the bestes wilde!"
     (LGW, VI, 2198)

128. but flete - "without wavering". "Flete" means "to move unsteadily;
     to shift or sway; to waver" (OED "Fleet" V 1.6.). Professor
     Wilson chooses to transcribe the word as "frete" which is a
     term used to describe the decaying action of wood, or the spots
     of decay that occur most frequently in the area of the hand grip

of the bow. While there is certainly a connection between "bow" and "frete", this reading is not supported by a study of the MS., or the sense of the line in relation to the flow of thought in the stanza. With the reading "flete", however, the continuity is apparent: "The love of man is as uncontrollable as the wild deer. When it seems secure, it is as false and unreliable as the bow which cannot shoot an arrow without causing it to waver and go astray. Like the flimsy weather-vane, man's love turns at the will of the wind, always seeking someone new."

129-30. cf. Chaucer, Against Women Unconstant: "But, as a wedercok, that turneth his face / With every wind, ye fare, and that is sene." (12-13)

134. for leif . . . loth - "for love nor hate". D.S. Brewer, commenting on the long history of this common tag, notes that it is to be found in the eighth century in Beowulf, and then in numerous medieval romances before coming into full flower in the courtly poetry of the fourteenth century. (Chaucer and the Chaucerians, 5)

140. moth - "mote" i.e. something of little value. The spelling is obviously altered here for the sake of rhyme.

147. walking - waking, "all my waking hours are spent in a trance." In the introduction of her edition of Lancelot of the Laik., M.M. Gray lists the intrusive "l" as being characteristic of Northern and Scottish dialects. (STS (N.S) 2, xxiv)

149. wade - "wode" i.e. mad.

150. wyte - knowledge, understanding.

151. drewe - from verb "dryen" meaning "to endure, suffer." cf. AA

"The longe nyght this wonder sight I drye." (333).

156. my pes - i.e. "my source of peace". Wilson has "per" but the MS.

shows "pes" with the small "s" clearly written.

159. MS has "lest".

163. MS has "to rent". Normally the intensifying prefix "to = very" is

joined to the verb as it is in the word "totore" in the same line.

Describing his woeful condition and appearance, the Black Knight

remarks, "The woful gost, the herte rent and tore." (Comp. of

B.K., 220)

167. expertare of that lore - "There was never one more expert than I am

in the knowledge of the misery caused by separation from one's

lover."

168. Sen It . . . more - "It" refers to the inefficacy of lamenting as a

means of easing or curing the lady's suffering. "Since the accept-

ed method has brought no relief, I am not able to do anything

further." Anelida concludes her "Compleynt" with, "Then ende I

thus, sith I may do no more, -/ I yeve hit up for now and ever-

more." (342-3)

According to the MS. there is a definite break between this nine-line

stanza and the one of seven lines which follows it. Their rhymes,

however, are interlocking, and together they produce the 16-line

stanza pattern of rhyme already discussed in the notes on line

72. There are metrical difficulties in lines 164 and 168, the

former having one more syllable than necessary, and the latter

having one too few.

172. MS. has "away Is lore wore" with a stroke through "lore".

175. This line formally ends the complaint by following the convention

of voicing the same thought that was expressed in its opening

line. For other examples see <u>AA</u>: "So thirleth with the poynt of
remembraunce," (211) and "Hath thirled with the poynt of remem-
braunce" (350); and "The Lufaris Complaynt" lines 64 and 177.

177. At this point the heart-broken lady vanishes and the poet steps for-
ward to reveal that the moving lament has actually been a liter-
ary exercise. Whether the poem is addressed to a lady of high
social standing or to a group of lords it is difficult to say
with certainty. The dedication to a princess could be questioned
on the grounds that when the word is used in line 67 it is given
a more modern spelling. Although this type of conclusion is
traditional, here it is to be taken literally. For a fuller
discussion of the importance of this final stanza, see the intro-
ductory notes.

182. briggit thing - abridgements. Stratmann lists the use of the past
participle "briggid" as early as 1338. (<u>M-ED</u>. "bregge", V.)
burowis - borrowings; apparently rarely used in this sense at this
time. (<u>OED</u>, "borrow" Sb. 4.) P.J. Frankis is of the opinion
that both words are to be taken as meaning "imperfect, unlearned,
or rough," contending that in this period, since "literary bor-
rowings would have been considered virtues, not faults," the
poet would have no need to apologize for them. But the poet is
not apologizing for the borrowings. He is modestly and conven-
tionally expressing his regret that even with such valuable mate-
rial available, he lacks the skill to create a poem that measures
up to those composed by "him the quhich enherytt hath þe vent /
Of fair language.. . ."

184. vent - utterance of words (<u>OED</u>. "vent" Sb. 2. I. 1. rare)

of him - The use of the <u>Anelida</u> stanza and metre, the female persona
and the occurences of images and phraseology from various works
of Chaucer, as well as from those thought to be his, indicate
that the poet alluded to is Chaucer. This is further supported
by "The Lufaris Complaynt"; see the introductory notes.

EXPLANATORY AND TEXTUAL NOTES

"THE LUFARIS COMPLAYNT"

1. playntee - complaints. There is no record in <u>OED</u>, <u>EDSL</u> or <u>Wright</u> of
    this particular spelling of the word. <u>OED</u> does record the form
    "pleynte" and in stanza 82 of <u>The Kingis Quair</u>, the word "playntis"
    is used in the sense of "complaints. I am not able to explain why
    this word and "fayntee" in line 3 should have been spelled in this
    way, unless the poet wished to stress the long "e" sound in the
    normally unaccented final syllable in both words for rhyming pur-
    poses.

2. scloknis - "Of fire: to die down, die away." (<u>OED</u>, "slake", V. 3. b.)
    The "sc" beginning indicates a Northern and Scottish dialect form.
    The speaker in <u>The Kingis Quair</u> asks Fortune "my wittis to enspire
    / To win the well that slokin may the fyre / In quhich I birn."
    (168).

3. Is fayntee - is proved. From verb "fand" meaning "to prove, to try to
    find out; in those cases where the rest of the sentence becomes the
    object of the verb." (<u>OED</u> "Fand", Vl. 1. b.) The form used in
    this case is the past participle which normally would be "fayndit"
    in the Scottish dialect. For possible explanation of altered
    spelling see note on line one.

    In this opening passage, the poet has attempted to incor-
    porate a number of conventional words and ideas into one sentence,
    thus producing an awkward and difficult beginning. The thought
    would appear to be: "Because it is proven that tears, lamenting

and complaints, abate the fire that languishing creates in woeful,

cold, despairing hearts; and [also] often diminishes the wild and

maddening distress, I am determined to spend my dreary time des-

cribing to everyone how Fortune has robbed me of my joy and bliss."

8. thocht - is inserted above the line between the first two words in

what appears to be the scribe's writing.

10-11. "And have compassion on my troubled heart in which the dread of

rejection by the world is increasing."

13. cf. Lydgate, The Complaint of the Black Knight: "O Nyobe, let now

thi teres reyn / Into my pen . . ." (178-9); and The Temple of

Glas: "Nou lete ʒoure teris into myn inke reyne" (961). The

poet probably borrowed the line from The Complaint of the Black

Knight. See general introduction, and notes on line 59 of "The

Lay of Sorrow" for further information on Lydgate's complaint.

14. sic - Northern and Scottish form of "sich" i.e. such.

18. Suppose - although, if; Scottish usage. A similar use of the verb

as a conjunction occurs frequently in Lancelot of the Laik.

25. of þe awin - an adjective phrase usually written "of ane the" mean-

ing "of all the", or in this case, "of all its"; Scottish and

Northern.

26. diuerse flud - "a different kind of stream." "Differing from itself

under different circumstances at different times or in different

parts" (OED "diverse", adj. 2.). The speaker explains that the

tears that pour from his eyes are actually his heart's blood

which has been transformed through his suffering. Professor

Wilson reads "It went", and omits the article "a" in the same

line.

28. MS. has "but wo" with a heavy downward mark above and following the "t". Although there are examples of the spelling "buttir", it is probable in this case that the letter "u" is actually an "i" followed by an incompleted "t". The intrusion of the flourish on the "se" of the word "witnese" in the preceding line has led Wilson to transcribe the word as "woo".

30. glore - glory. This word, and "memore" (memory) in line 32 are forms commonly found in Middle Scottish.

35. Note direct quotation from Troilus and Criseyde in the poet's use of "the double sorou of troilus". The poet also pays tribute to "worthy Chaucere" in lines 29 and 30.

40. Butt traist - without expectation.

48. MS. has "sen thair quhele mon turn" with illegible letters written above the line on either side of "thair". K.G. Wilson reads them as "þat" and "hir" and emends the clause to "sen hir quhele mon turn". This is a more correct reading since the wheel is always considered to be Fortune's property and is turned at her discretion, with no concern for the hapless victims on it. In this particular instance, however, I have no choice but to let the clause stand as it appears in the MS. because the added letters are so small and indistinct that it is impossible to say what they are or if they have been written by the same scribe.

49. The letter "j" is inserted above the line between the second and third letters of the word "soiurn". Since the scribe does not use that form in this or the preceding poem, it must be assumed that it was inserted by another hand at a later date.

50ff. This stanza is a paraphrase of Boethius' De Consolatione Philoso-

phiae, Book II, Metrum IV. A similarity in phrasing suggests that
the poet may have used John Walton's verse translation of Boethius,
where in stanza one is found:

> Ne fierse floodes make it not meuable,
> þe hyhe hills ben not profitable,
> And moiste sondes most hym nede eschue,
> For on no mountayne may no werk be stable,
> Neþer in þe sond þe foundement be trewe.

The second stanza concludes with, "Take þis in mynde and sette
þerto þi cure / To bulde a low hous on a siker stone." The ad-
monition in lines 55 and 56 of "The Lufaris Complaynt" to live
a "mediate" or serviceable life could be based on the thought
expressed in Walton's final stanza:

> And in thi bastell ful of blisfulnesse,
> In lusty age þan schall þe well betide.
> And set at noght þis worldly wrecchidnesse.
> (from EETS. #170, 188-9)

52. fawe - fall. While this form is necessary for rhyme, it also pro-
    vides an early example of the loss of the final "l" after an "a"
    in the Northern and Scottish dialects.

53. thir - these.

55. mediate - "serviceable, conducive." (OED "mediate," adj. 1. c.)
    Professor Wilson's reading of "medrate" is not supported by the
    MS.

57ff. The relationship of God, Fortune and man, particularly lovers,
    is a favorite theme of medieval poets. It is dealt with more
    fully in Chaucer's Complaint of Mars. One of Troilus' complaints
    is addressed to Fortune (TC, IV, 260ff.).

58. MS. has "abuse". The scribe has neglected to cross the "f".

63. The Prologue which has been written in the 7-line iambic pentameter
    stanza comes to an end at this point. It should be noted that the
    invocation and story which precede Anelida's "Compleynt" are also
    written in rhyme royal. The metrical and stanzaic structure of
    the complaint that follows is similar to that of "The Lay of Sor-
    row" and was based on Chaucer's more elaborate and successful use
    of the form in <u>Anelida and Arcite</u>. The opening stanza of this
    poem has only eight lines.

64. The scribe has created a highly decorative letter "Q" enclosing the
    symbol IHS, for the beginning of the complaint.

66. Buteles - bootless, i.e. without remedy or hope; cf. <u>The Kingis</u>
    <u>Quair</u>, stanza 70: "As Tantalus I travaile ay butles"; and also:
    "I have more sorowe than Tantale" (<u>Bk. of the Duchess</u>, 709).
    The capitalizing of the first letter of the adjective and not the
    proper noun, combined with the difficulty encountered throughout
    this poem in distinguishing between the letters "c" and "t" have
    led Professor Wilson to transcribe the word as "Buceles" and
    consider it as a person's name.

    The legendary and mythical figures included in this stanza
    are frequently found in the literature of the period, serving
    as examples of famous faithful lovers. They are commonly called
    on to assist a mortal lover's cause or to support him in his
    sorrow. Their stories, or references to their plight are to be
    found in many of Chaucer's works; and it would appear from stanza
    17 that this poet has borrowed most of his figures directly from
    a passage in Book III of <u>Troilus and Criseyde</u>. Tantalus is men-
    tioned in <u>Boece</u> and <u>Troilus and Criseyde</u> as well as in <u>The Book</u>

of the Duchess. The sad fate of Pyramus is included in The Legend

of Good Women but could have been found in Lydgate's Complaint of

the Black Knight. It is quite obvious from this, and stanzas 17

and 20 that the poet was thoroughly familiar with "sorowfull

Troilus". Mars' version of his interrupted love affair with

Venus is found in Chaucer's "Compleynt of Mars".

80. The lover's reference to the false lover, who by hiding his deceit-

fulness, wins the lady's love, is the only hint he provides as

to the reason for his lady's behaviour and the cause of his tor-

ment. It would appear, then, that his problem is one of unre-

quited love and not a matter of being forsaken for someone new.

82. MS. "turmet". Wilson omits "grete".

84. MS. has "May nane"; Wilson reads "Nay, nane". While this emendation

is appropriate in view of the question posed in the first three

lines and the thought expressed in those which follow, it is un-

necessary. In medieval poetry the ellipsis of the infinitive

or other form of the verb frequently occurs in sentences where

"may" is employed. The sense is conveyed from the use of the

verb "wyte" in the preceding sentence: "None but fortune and her

power may be blamed."

88. fals . . . countenance - "this lady's false, hypocritical countenance."

89. cf. Troilus and Criseyde: "And whan a wight is from hire whiel

ythrowe, / Than laugheth she, and maketh hym the mowe." (IV, 6-7)

100. cf. Troilus and Criseyde: "A thousand sikes, hotter than the

gleede." (IV, 337)

101. kynd - nature.

105. Wilson omits "nor". In the following line he chosses to leave out

"mate", explaining that it is "apparently an undeleted error."
These two lines are metrically exact, i.e. decasyllabic, only
when transcribed as they appear in the manuscript.

107. socht - attacked. Northern or Scottish usage.

108. The 16-line stanza which follows is written as such in the MS. and
   not in two separate stanzas as are those in "The Lay of Sorrow."
   The poet has departed from the intricate metrical scheme required
   by convention (and employed in the previous poem), and uses
   throughout an octasyllabic metre except in line 116 where one
   syllable is lacking.

   Aduert - pay attention!

111. serue - The word begins with the same flourish after the long "s"
   that is normally employed when that letter occurs at the end of
   a word. The scribe has used the wrong contraction here as he
   did in The Kingis Quair and The Quare of Jelusy.

112-14. The image of love destroying the faithful lover is a common one
   in love lyrics and complaints; cf. Troilus and Criseyde where
   Troilus asks Cupid, "What joie hastow thyn owen folk to spille?"
   (V, 588)

115. humily - humbly. Wilson reads "luuerly".

116. bening - Because the three minims which follow the first two let-
   ters of the word are exactly alike, it is difficult to come to
   a definite conclusion as to what spelling was intended. It is
   acceptable as it stands as "being", or can be interpreted as a
   form of the word "benign" with the second "n" omitted by a care-
   less hand. I have chosen to read it as "bening" following the
   Northern and Scottish spelling, and the form of the word "resing"

as given in line 159. Another point in favor of this reading is that the phrase "Bening lord of pity" is common, and for that reason would come readily to the mind of this poet who is not given to originality in thought and expression.

116-19.   In an attempt to clarify a rather obscure passage, Professor Wilson places a semi-colon after the word "fals." There are two objections to this reading. The lover, having just declared himself a willing and faithful follower of Love, even though his loyal service might bring about his death, would not, in the next breath, beg for help in order to keep from becoming false. The second factor to be considered is the poet's own inclination towards the use of conventional phraseology, and since "false fortune" is a stock expression of the time, it is probable that he meant the phrase to be read as such. It is more likely that the intended meaning is: "Benign lord of pity, have mercy on me. Help me to escape the power of false Fortune [who] has robbed me anew of my joy."

118.   MS. has "rest".

124ff.   Note poet's use of internal rhyme here and in stanza 18. (See "The Lay of Sorrow" 55n, and general introduction.)

The images and phrasing of this stanza are the stock-in-trade of poets of the fifteenth century.

129.   Strekit - "stretched out," (OED, "streek", V1). Northern and Scottish.

130.   on deide - on death.

131.   contene - remain. This word is found in Chaucer and is common in other writers' works. By reading it as "conceue", Wilson obscures

the meaning and destroys the rhyme. The error arises from the
similarity of "c" and "t", and "u" and "n" in the manuscript.

132. can - know of. "I know of no medicine [that will cure me], nor
am I able to see [how it will] end."

133ff. Although the speaker has earlier refused to borrow Troilus'
grief or tears, it is evident that he has no scruples about
using Troilus' list of gods. On learning that he is at last to
meet with Criseyde, Troilus appeals first to the goddess Venus
and then to other famous lovers to support him in his attempt
to win his lady:

> For love of hym thou lovedest in the shawe,
> I meene Adoun that with the boor was slawe.
>
> O Jove ek, for the love of faire Europe,
> The which in forme of bole away thow fette,
> Now help! O Mars, thow with thi blody cope,
> For love of Cipris, thow me nought ne lette!
> O Phebus, thynk whan Dane hirselven shette
> Under the bark, and laurer wax for drede,
> Yet for hire love, O help now at this nede!
>
> Mercurie, for the love of Hierse eke
> For which Pallas was with the Aglawros wroth,
> Now help! and ek Diane, I the biseke,
> That this viage be nought to the looth.
> (TC, III, 720-732)

Although the lover of "The Lufaris Complaynt" places Mars ahead
of Jove and confines his petitions to single lines, the order and
form of his appeals follow those in Troilus and Criseyde.

135. Cipres - Venus; derived from the name of the island where the god-
dess was worshipped. Chaucer uses both Cipris and Cipride (i.e.
Cypris) when referring to Venus. (HF, 518)

138. Harisse - Herse, sister of Aglauros and beloved of Mercury.

142ff. Note internal rhyme in this stanza as in 16 above.

146. ho - pause, stop.

150. In to - in. Characteristically Scottish after 1400 (OED).

152. vommenting - lamenting. This spelling is unusual, although Henry-
    son uses "womenting" in "The Complaint" from Orpheus and Erudices.
    The normal spelling is "waymenting" or "weymenting".

153. with harines douchtis - "with the Erinyes, the Dreaded Ones." Ac-
    cording to mythology, the three Furies or Avenging Deities,
    Alecto, Megaera, and Tisiphone, inhabited the depths of Hades
    from where they inflicted severe punishment on both the living
    and dead who had committed crimes. Chaucer refers to them not
    only as tormentors, but also as sorrowful creatures eternally
    lamenting, and appeals to them to assist him as he describes the
    tragic events which occur in Book IV of Troilus and Criseyde:

        O ye Herynes, Nyghtes doughtren thre,
        That endeles compleignen evere in pyne,
        Megera, Alete, and ek Thesiphone;
                (22-24)

    Tisiphone, " . . . goddesse of torment, / Thow cruwel Furie,
    sorwynge evere yn peyne," (TC I, 8-9) is called on for aid at the
    very beginning of his tragedy. Other references to the pain and
    sorrow suffered by the Furies, and to their lamenting are to be
    found in Lydgate's Fall of Princes, (I, 5027-5033) and in The
    Quare of Jelusy where Tisiphone changes sex and becomes, "thou
    lord of wo and care" (313).

    Douchtis - The plural of "doucht", and the Scottish spelling of
    "dought", meaning "a thing to be dreaded" (OED "doubt", Sb. 1.
    3b). It is used by Malory in the Southern form as "fear or fear-
    ful thing," (Morte d'Arthur, glossary). The difficulty in

distinguishing between "c" and "t" where both letters occur in close proximity, presents a problem which the scribe perhaps anticipated when he wrote a greatly exaggerated "t" following the "h". Professor Wilson gives no explanation of his reading "harmes douthlis", or for the presence and antecedent of "thai" in line 155.

If the lines 153-56 are the poet's own, he has created a unique and most striking picture. Taking into consideration, however, his dependence on conventional ideas, stock expressions and the works of others, I feel that this passage, in which the lover, dressed in mourning clothes, joins the Erinyes to dance and lament in the rain, must also have been borrowed. Except for noting that line, ". . . if he [Christ] ne hadde pitee of mannes soul, a sory song we myghten alle synge" (314) occurs in Chaucer's The Parson's Tale, I am not able to throw any further light on what the poet's source might have been.

sad regne - "heavy or steady rain"; cf. "smoky reyn" (628) and "an huge rayn" (656) of Book IV of Troilus and Criseyde. Since the Middle Scottish pronunciation of this word rhymed with "ring", the whole stanza is based on an "-ing" rhyme. In this the poet is further following the example set by Chaucer in Anelida and Arcite where Antistrophe 3 is also mono-rhymed. For a more detailed discussion of the metrical structure of Anelida's "Compleynt", see the notes on line 211 in Chaucer's Complete Works edited by F.N. Robinson.

158. may - has power.

161. MS. has "pacionce". This is an unusual spelling and perhaps should

be emended to read "pacience".

162. haldforth - normally written as two separate words. "Hold" is a

form of the verb "holden" meaning "to continue, to remain firm."

contynuance - steadfastly. MS. has "gtynuance". Similar use of

"g" as a contraction for "com" or "con" is found in lines 308,

and 570 of The Quare of Jelusy.

162ff. Again the poet reveals his debt to Chaucer in re-shaping lines

taken from Troilus and Criseyde to express his appeal to God.

Pandarus, explaining to Criseyde how he chanced to learn of

Troilus' love for her, reports that after the young lover had

confessed his sins against Love, he addressed the god in this

manner:

> O god, that at thi disposicioun
> Ledest the fyn, by just purveianunce
> Of every wight, my lowe confessioun
> Accepte in gree, and send me swich penaunce
> As liketh the, but from disesperaunce,
> That may my goost departe awey fro the,
> Thow be my sheld, for thi benignite.
>   (TC II, 526-32)

It is quite apparent that the poet of "The Lufaris Complaynt"

has caught the words but lost the melody.

169. fyne but feyne - "the end without feigning." Wilson reads "syne"

but comments that this is possibly another instance where the

scribe neglected to cross the "f". A careful comparison of the

letter "f" as it appears in the word in this stanza and in the

previous one, reveals that in both cases the horizontal line ex-

tends only to the right of the letter and not completely across

the downward stroke. It is worth noting, also, that in both in-

stances the initial "f" follows a word ending in "e", and since

the scribe's writing at this point in the MS. has become small and

cramped, he may have deliberately shortened the cross stroke in

order to avoid interfering with the upper tail of the "e".

177.   cf.   line 64 of this poem.   The poet has followed the conventional

manner of ending a lament, by re-phrasing the wording of the

opening line.   See lines 1 and 175 in "The Lay of Sorrow."

GLOSSARY

Abuf - above

Accident - incident

Adon - Adonis, loved by Venus

Aduersitee - adversity, misfortune

Aduert - pay attention, heed

Affraid - past part. of "affrayen";
   terrified

Affrayis - quarrels

Agane - contrary to

Ageyne, Agayne - in return

Ago - gone, departed

Allway - continually

And - and, if, that

Apoun - upon

Argewe - argue, reason with

Arrayis - arrangements, situations

Aspye - foresee

Astert . - escape

Atteyne - attain

Auenture - chance, circumstance

Avant - vaunt, boast

Awin - own

Baisit - from "abaissen"; discon-
   certed

Baith - both

Be - by

Begilit - tricked, deceived

Beheste - promise

Behicht - from "biheten"; pro-
   mised

Beloue - belief

Bening - benign

Beris - bears

Besyly - attentively

Besynes - diligence

Betuix - between

Big - build

Blak - pale, weak

Blawin - blowing

Blud - blood

Boete - Boethius

Briggit - from "abregged";
   abridged, shortened

Burowis - borrowings

But(t), Bot - but, except, unless;
   without

Buteles - without remedy; hopeless

Careful - full of care or sorrow

Chalkit - whitened, hence deceitful

Chere - face, appearance, be-
haviour

Cipres - (Cypris) Venus, loved by Mars

Clede - clad

Clepe - call

Clewe - clew, ball of thread

Complaynt - lament

Confort - comfort

Confound - destroyed

Contene - remain

Contynuance - steadfastly

Couert - secret; in couert - secretly

Couete - covet, desire

Counant - agreement

Creatoure - Creator

Cristenmess - Christmas

Cunning - knowledge, skill

Cure - care, heed, diligence

Damnage - condemnation

Dangere - scorn, power, control

Dee - die

Defaut - default

Deide - death

Departing - separation

Desperance - desperation

Diffyne - define

Disauenture - misfortune

Discriue - describe, make known

Discomfite - disconcerted, grieved

Disdeyne - disdain

Disesse - misery

Disparit - filled with despair

Disperne - from "despeiren"; to be filled with despair

Dispite - sb. anger; V. to make angry

Displesant - displeasing

Dispone - dispose, arrange

Diuerse - different kind of

Dolouris - griefs, sorrows

Double - two-fold, hypocritical

Doubilnese - duplicity

Douchtis - dread; Dreadful Ones

Drede - fear, dread

Dresse - direct, prepare

Drewe - from "dryen"; endured, suffered

Dule - grief

Dullit - stupified, made dull

Dure - endure, survive

Dyane - Daphne

Edippus - Oedipus, son of Laius

Eke - also

Endite - composition

Entent - intent, purpose

Entere - entire, complete

Enterit - entered

Entunyng - intoning

Enuch - enough

Ere - ear

Eroupe - Europa, wooed by Zeus

Eschew - escape, avoid

Eterne - eternal

Euir - ever

Evyn - evening

Expertare - one who is more expert

Eyne - eyes

False - one who is false

Fawe - fall

Fayn - vane, weathercock

Fayntee - past part. of "fand";
    proved

Feckle - fickle

Feile - feel, perceive

Ferforth - as far as

Fermyt - firm

Fest - make joyful

Feyne - feign, pretend

Feynyt - feigned

Flete - waver, move unsteadily

Fludis - streams

For - because of (LS, 115)

Forfete - fault, crime

Forsochtin - forsaken

Forthir - furthermore

Fortoun - fortune

Foundment - foundation

Fray - conflict

Fremmyt - strange

Fyn, Fyne - end

Fynd - discover

Fynd - from "fandien"; try,
    attempt

Garding - garden

Gentill - worthy; of good breed-
    ing

Ges - jess, leather straps on
    falcon's legs

Gesse - guess; "I gesse" - similar
    to "iwis = indeed", and is
    used for emphasis

Geue - give

Gif, Gife - if

Giltles - guiltless

Glaiding - gladness, joy

Glede - live coal

Glore - glory

Goste - spirit

Gouirnans - government, control

Grene - pallid

Grete - great

Gyde - guide

Habite - dress

Hable - able

Hail - wholly, entirely

Hald - continue, remain firm

Hardyment - courage, boldness

Harines - Erinyes, the Furies

Harisse - Herse, beloved of Mercury

Haue - have

Hecht - promise

Hertis - heart's

Hertly - of true heart, beloved

Hevynes - heaviness, sorrow

Hicht - called, named

Hie - high

Ho - pause, cease

Humily - humbly

Hycht - height

Ilkane - each one, equally

Ioue, Iove - Jove, Roman deity

Iugis - judges

Iust - just

Kay - key

Kid - from "kythen"; made known, shown

Kynd - species, natural disposition

Lang - long

Lat - let

Law - low

Lay - song of sorrow

Ledis - leads, governs

Leif - love, faith

Les(e) - less

Less(e) - lessen

Lest - least

Leving - living

Leyne - lie

Likken - liken

List - wishes, desires. "Me listith nocht", I have no desire

Lok - lock

Loth - loathing

Louit - loved

Lufare - lover

Lufaris - the lover's

Lufe - love

Lycht - light in weight

Mak - mate, companion

Makit - made, composed

Maisit - from "masen"; bewildered, stunned

Manasing - threats

Mare - more

Mars - god of war, lover of Venus

Mate - dejected

Matit - checkmated, defeated

May - may, has power

Mediate - serviceable, useful

Memore - memory

Mercurius - Mercury, god of science
    and commerce

Meyne - means. "Be no meyne" - in
    any manner

Misgouirnance - misconduct

Mon - from "mowen"; must

Mony - many

Moth - mote, a trivial amount

Murnyng - mourning

Mutabilitee - fickleness

Nane - none

Nawise - nowise, in no manner

Nere - nearer

Neuir - never

Nocht - not, nothing

Nouther, neither

Nys - contr. of "is not"

Obeissance - obedience

Oure - over

Ourgane - overspread

Out apoun - fie on!

Outraid - from "outrayen"; strayed,
    exceeded the bounds

Paciens, Pacionce - a species of
    dock (LS, 52n); patience

Pane, Payne, Peyne - pain, distress

Payid - satisfied, appeased

Persing - piercing, keen

Phebus - Apollo, Greek god

Piramus - Pyramus, lover of Thisbe

Playis - entertainment, amorous
    dalliance

Playntee - complaints

Pled - pleading

Plesance - delight, pleasure

Pleyne - complain, lament

Ploumell - plumage

Pluto - god of Lower World

Prest - prompt, ready

Prikkith - prick, sting, stab

Processe - course of events, mat-
    ter

Propirtee - individual ownership

Propir - own, natural

Punysing - punishing

Puruay - provide

Puruiance - foresight, providence

Quakith - trembles

Quha - who

Quhais - whose

Quhar(e) - where

Quhat - what

Quhele - wheel

Quhen - when

Quhich - which

Quhilk - which

Quhite - white, flattering

Quho - who

Quhy - why

Quite - quit, free

Rather - sooner

Recure - remedy, recovery

Rede - advise, give assistance

Redress(e) - amend, vindicate

Reft - robbed, bereaved

Refuse - refusal, rejection

Regne, Rayne - rain

Relesch - relieve

Remede - sb. remedy; v. cure

Rent - torn in pieces

Resing - resign

Ressauit - received

Reule - rule

Rewe - sb. rue, a bitter herb;
    sadness. V. have pity

Richess(e) - richess, wealth

Roo - roe deer

Rycht - proper, correct

Sad - heavy, steady

Sall - shall

Samyn - together, in company

Sare - sore

Sceyne - skein, thread

Schapin - shaped, prepared

Schede - (shed), top of head

Scho - she

Sclander - scandal, disgrace

Scloknis - slake, quench

Scorn - scorn, jest

Sede - from "seyen"; said

Seiknese - sickness

Sekir - safe, secure

Sely - innocent, hapless

Sen(n) - since

Serue - serve

Sewe - pursue, follow; sow

Sic - such

Sicht - sight

Sikir - certain, certainly

Sla - slay

Socht - attacked

Soiurn - sojourn, dwell, remain

Souirane - sovereign

Spede - succeed, prosper

Sprent - clasp, spring

Stek - from "steek", shut

Still - silent

Stok - stump

Strekit - stretched out

Stricht - straight, direct

Suagis - assuages, diminishes

Suetast - sweetest, most pleasant

Suete - sweet

Sufficiance - sufficiency, content-
ment

Suffiris - suffer, allow

Suld - should

Suorn - sworn

Suppose - although, if

Sure - certain, secure

Sychis - sighs

Syn(e) - since

Tantalus - condemned to suffer
everlasting thirst and hunger

Thai - they

Than - then

Thir - these

Thocht - thought; though

Thrillith - pierces

To - intensive prefix usually
attached to verbs

Toltre - weakness

Totore - torn apart

Traist - Sb. trust, expectation.
Vb. trust(s), depend(s)

Trete - manage, guide

Troilus - hero of Troilus and
Criseyde

Trow - think, believe

Tuo - two

Turment - torment

Vaking - waking

Valith - avails, helps

Variant - different, changing

Vellis - streams, pools

Vent - utterance

Verray - true, real

Veymenting, Vommenting - lament-
ing

Vilais - valleys

Vildnese - wilderness

Vnkyndely - unnaturally, cruelly

Vnresty - restless

Vnsiker - uncertain, variable

Wade, Wood - mad

Walking - waking

Walkit - roaming

Ware - were

Warying - cursing

Waxin - grows, increases, becomes

Wele - well, very; well-being.
    "Wele ware me" - Well would it
    be for me

Wene - suppose, imagine

Werk - work, acts

Weymmenting - lamenting

Wicht, Wycht - man, person

Will - wandering. "Will is of hir
    wone" - bewildered

Wittis - wits, senses

Wonderful - strange, unusual

Wone - dwelling place

Wore - gone, wandered

Wote - from "witen"; know, discover

Wrast - tuning key

Wrocht - created

Wron - from "wryen", gone amiss,
    distorted

Wyde - far

Wyte - sb. blame; knowledge (<u>LS</u>, 150)
    Vb. blame, reproach

Ygone - gone

Ʒeris - years

Ʒif - if

Ʒit(t) - yet, even